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THE JUNGIAN ODYSSEY: A THEORETICAL AND AN EMPIRICAL STUDY OF
ARCHETYPAL OPERATIONS IN THE MATURATION OF CHURCH MEMBERS

by

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A Dissertation Presented to the
FACULTY OF THE SCHOOL OF THEOLOGY AT CLAREMONT
In Partial Fulfillment of the
Requirements for the Degree
DOCTOR OF RELIGION

June 1966

This dissertation, written by

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NOTE FROM THE PROOFREADER

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W.R.Denton
May 5, 1969

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CHAPTER I

DEVELOPMENT IN JUNG AND THE WORKING HYPOTHESES EMPLOYED

I. JUNG HAS BEEN NEGLECTED

Students who have taken the required course in Psychology 1A at any college or university are apt to know the name of Carl Gustav Jung, that he was roughly contemporary with Freud, and that his contribution to our times was at many places analogous to that of Freud. Why Jung is so important, and what he might have to say about anything specific, is seldom discussed beyond the confines of the world religions departments of graduate schools. Seward Hiltner notes wryly:

Genuine understanding of the genius and contribution of Freud has come only during the last generation. For Jung, and especially in this country, it is still to come. His name is known, he is mentioned as one of the big three of early dynamic psychology, and every textbook has a squib about him. But with rare exception, these quickies are not inclined to invite further reading. They are likely to be about extroverts and introverts, which Jung was probably sorry he invented; or about the collective unconscious, usually described as if a cousin of Banquo's ghost.¹

Jung's wide ranging interests and rambling, although occasionally pungent, literary style have done much to bring about his lack of popularity. There is no one book which makes his contribution clear.

¹Seward Hiltner, "Editorial: Carl Gustav Jung," *Pastoral Psychology*, XII:117 (October 1961), 7.

II. DEVELOPMENT IS THE KEY TO JUNGIAN THOUGHT

It is true that in *Modern Man in Search of a Soul*, and in the more recent work *The Undiscovered Self*, Jung attempts a concise statement of his efforts. He is a success insofar as these are his two most readable books, but one is still not in possession of Jung to a sufficiently satisfying degree. The exposition of a basic underlying principle is often helpful in such a case.

This writer found his first feeling of mastery with Freudian thought came suddenly via the Freudian stages of growth in their succinct statement by Erik Erikson. Would not the same illumination come from studying development in Jung?

Age and sex differences are among the basic aspects of human life and the determinants of human destiny. Every human being passes through various ages, and at each one he attains and uses different biological and intellectual capacities. At each stage he performs different tasks and roles in relation to other members of his society.²

Accordingly development in Jung became the problem to be dealt with as a prelude to writing a dissertation in the field of Jung's analytical psychology. It evolved into a dissertation in its own right.

Jung Did Not Outline His Views on Development

In reading the Jungian corpus one comes upon snatches of information that sound as if "the course of individuation exhibits a certain formal regularity," which he refuses to spell out.³ He comes

²S. N. Eisenstadt, "Archetypal Patterns of Youth," *Daedalus*, XCI:1 (Winter 1962), 28.

³Thomas J. J. Altizer, "A Critical Analysis of C. G. Jung's

closest to it in discussing awareness of the unconscious as a progression from awareness of the "shadow" to either a hero journey aided by the archetype of the "wise old man" or a unity (conjunction) of the "anima" with the "animus."

Jung encouraged Erich Neumann to establish a growth pattern in detailed form in his Foreword to Neumann's *The Origins and History of Consciousness*:

The author has requested me to preface his book with a few words of introduction, and to this I accede all the more readily because I found his work more than usually welcome. It begins just where I, too, if I were granted a second lease of life, would start to gather up the "disjecta membra" of my own writings, to sift out all those "beginnings without continuations" and knead them into a whole.⁴

This Neumann does in a general way. In *The Great Mother* he deals with development within the archetype of the feminine in greatly detailed form, and traces the development of an individual in *Amor and Psyche*.

One of Jung's critics, a Freudian analyst, sees development in Jung in the following terms:

His stages of life bear a remarkable resemblance to that Eastern curriculum vitae according to which the young man listens and learns, attains ripe manhood, raises a family, fulfills his social duties, turns in the third stage of life from mundane pursuits to seek the treasures of the inner (spiritual) world, having found which, he waits his end in the fourth stage with a sense of passivity.⁵

"Understanding of Religion" (unpublished Doctoral dissertation, University of Chicago, 1955), p. 146.

⁴Erich Neumann, *The Origins and History of Consciousness* (New York: Pantheon Books, 1954), p. xiii.

⁵Edward Glover, *Freud or Jung?* (New York: Meridian Books, 1956, 1960), p. 134.

Thus several scholars see development in Jung in either a general sense, or in great detail for a specific period or for a specific stage of growth.

It is this writer's contention that a detailed development can be extracted from a careful reading of Jung and his followers. This forms the basis of succeeding chapters.

Development in Jung is Relevant to the Church

A whole dissertation could be written on where Jung stands with regard to philosophy of religion, psychology of religion, or theology, but this author assumed the possibility of a relationship between Jungian psychology and Protestant Christianity. This is true because philosophically revelation must at least be mediated through psycho-biological processes the psychologist describes.⁶ Psychologically this is true because psychologists in our day are as immersed in the daily disasters of others as much if not more so than the clergy.⁷ Theologically this is true since Jungian psychotherapy is not a therapy for the neurotic or psychotic, but for those seeking self-realization; i.e., it could be interpreted as an exotic Protestant sect,⁸ or perhaps as a gnostic heresy with an oriental influence.⁹

⁶B. Noel Phelan, "Spiritual Concerns in Contemporary Psychotherapy" (unpublished Master's thesis, Southern California School of Theology, Claremont, 1960), p. 32, citing David Everett Roberts, *Psychotherapy and a Christian View of Man* (New York: Charles Scribner's Sons, 1951).

⁷Gerald Sykes, *The Hidden Remnant* (New York: Harper & Brothers, 1962), p. 7.

⁸Altizer, "A Critical Analysis," p. 128. ⁹*Ibid.*, p. xiii.

Development Does Not Encompass Jung

Approaching Jung from the standpoint of development does not insure mastery due to his far-ranging interests; it is, in this writer's opinion, simply the best approach. Nor does a stage of growth assume other stages become either mastered or irrelevant to an individual who might be being discussed.¹⁰

This Study Is Not Exhaustive on Development

Most of Jung's works in book form have been read in preparation for this study. Only sections of some have been read. No attempt has been made to digest periodical information, as a schema of development is possible from the books in English translation. Details of development have sometimes been taken from Jung's students, but in general it has been directly formulated. Several commentaries on Jung, and on Jung versus Freud, have been read.

Neither is the empirical portion of this research exhaustive. Significant statistical data in three differing age groups have been assumed to be sufficient to indicate verification of hypotheses about approximately ten age groupings. Only enough persons were tested to meet minimum requirements for statistical purposes. More than thirty identifiable stages of development were generalized to eleven in order to avoid loss of interest in the persons being tested. Middle to

¹⁰Erik H. Erikson, "Identity and the Life Cycle," *Psychological Issues*, I:1 (1959), 6ln.

upper middle class subjects, in an economic sense, were used, mostly college types. Statistical tools were kept minimal, as this is not a work in experimental psychology, but one in pastoral theology.

Course work in projective testing was taken to the extent of three units, and projective test scores were used by the author for ten months in helping to set up treatment programs in a penal institution.

Four units in statistics were taken at Claremont Graduate School. A thesis and a dissertation highly thought of by the seminary psychology of religion department, and using projective devices, were consulted to explore the feasibility of this author's approach.^{11,12} This author also had employed the projective technique of content analysis for his Master's research.¹³

Orientation of the Study of Development

As mentioned on page 2, this study grew from a research project attempting to identify ego development in Jung. Originally it

¹¹David Deshler, "An Exploration Into the Content of Prayers of Selected Methodists in Orange County, California" (unpublished Master's thesis, Southern California School of Theology, Claremont, 1959).

¹²Selden B. Marth, "Guilt Feelings and Disapproval Projection as Related to Parents, Church, God, and Fate, in Adolescent Sexual Development" (unpublished Doctoral dissertation, Southern California School of Theology, Claremont, 1962).

¹³Gary Scott Butler, "An Idiographic Study of Justification by Grace through Faith in the Thought of Paul" (unpublished Master's thesis, Southern California School of Theology, Claremont, 1961).

was then expanded to include a comparison of development in Freud and Jung, but this proved to be too ambitious an undertaking to manage through the use of projective techniques, which were desired to insure an empirical approach.

III. PREVIOUS AND RELATED STUDIES

A highly readable evaluation of Jung's contribution to Western civilization by a historian and literary critic may be found in Gerald Sykes.¹⁴

Students of philosophy and philosophy of religion may wish to refer to a microfilm version of Thomas Altizer's unpublished doctoral dissertation.¹⁵

Of the many available books on the history of psychology, Walter Bromberg's is recommended.¹⁶ A good overview of Jung is that of Jolande Jacobi.¹⁷ Deeper discussions may be found in the two American psychologists Ira Progoff and Frances Wickes.¹⁸

¹⁴Sykes, *The Hidden Remnant*, p. 7.

¹⁵Altizer, "A Critical Analysis," Department of Photo Duplication, The University of Chicago Library, Swift Hall, Chicago 37, Illinois. Title No. T2866.

¹⁶Walter Bromberg, *The Mind of Man* (New York: Harper & Brothers, 1954).

¹⁷Jolande Jacobi, *The Psychology of C. G. Jung* (New Haven: Yale University Press, 1943).

¹⁸Ira Progoff, *Jung's Psychology and Its Social Meaning* (New York: Julian Press, 1953); Ira Progoff, *The Death and Rebirth of Psychology* (New York: Julian Press, 1956); Ira Progoff, *Depth Psychology and Modern Man* (New York: Julian Press, 1959); Frances G. Wickes,

Several of the German theologians, particularly Karl Barth, have criticized the use of depth psychology--or any empirical approach--in connection with Protestant Christianity, usually under the heading of "natural theology."¹⁹ The Jewish theologian Martin Buber is specifically skeptical of Jung's relationship to religion.²⁰ Seward Hiltner observes:

Two Catholic theologians, Raymond Hostie and Victor White, have so far done a better job than the Protestants, Hans Schaer and David Cox, in understanding Jung and evaluating the significance of his illumination of religious phenomena. Thus far no American theologian has done a significant study of Jung.²¹

Esther Harding has done a Jungian interpretation of *Pilgrim's Progress* which makes a good introduction to the connections between depth psychology and Christianity.²²

The Inner World of Childhood (New York: Appleton, 1929); Frances G. Wickes, *The Inner World of Choice* (New York: Harper & Row, 1963).

¹⁹John Baillie, ed., *Natural Theology* (London: Centenary Press, 1946); Karl Barth, *The Word of God and the Word of Man* (New York: Harper & Brothers, 1928, 1957); Karl Barth, *The Epistle to the Romans* (London: Humphrey Milford, 1933); Karl Barth, *Church Dogmatics* (New York: Charles Scribner's Sons, 1934); Karl Barth, *The Humanity of God* (Richmond: John Knox Press, 1960); Edward Thurneysen, *A Theology of Pastoral Care* (Richmond: John Knox Press, 1962).

²⁰Martin Buber, *Eclipse of God* (New York: Harper & Brothers, 1952, 1957).

²¹Hiltner, "Editorial," p. 9. He refers to: Raymond Hostie, *Religion and the Psychology of Jung* (New York: Sheed & Ward, 1957); Victor White, *God and the Unconscious* (Cleveland: World, 1952); Hans Schär, *Religion and the Cure of Souls in Jung's Psychology* (New York: Pantheon Books, 1950); David Cox, *Jung and St. Paul* (New York: Association Press, 1959).

²²M. Esther Harding, *Journey into Self* (New York: Longmans, Green, 1956).

Jung himself makes continuous connection between his psychology and Christianity, as well as with the other world religions, in all his writings. Some of his most important observations have been grouped together in one book, *Psychology and Religion: West and East*, which includes two major works, *Psychology and Religion* and *Answer to Job*.²³ The beginner in Jung is advised first to pick up an overview from Jung's two popular works.²⁴

The beginner at the point of development is referred not to Jung but to Erich Neumann. *The Origins and History of Consciousness* is the most general, but the present writer feels *Amor and Psyche* to be the best survey of development in Jung in brief form. *The Great Mother* is the most thorough and detailed but deals only with the feminine archetype and emphasizes the more primitive levels.²⁵

Analyzing Previous and Related Studies

Two things stand out in analyzing previous and related studies. One, no American theologian has related Jungian psychology to the Church. Two, only Erich Neumann, an Israeli analyst, recently deceased,

²³Carl G. Jung, *Psychology and Religion: West and East* (New York: Pantheon Books, 1958).

²⁴Carl G. Jung, *Modern Man in Search of a Soul* (London: Kegan Paul, Trench, and Trubner, 1933); Carl G. Jung, *The Undiscovered Self* (Boston, Little, Brown, 1958).

²⁵Neumann, *Origins*; Erich Neumann, *Amor and Psyche* (New York: Pantheon Books, 1952, 1956; Erich Neumann, *The Great Mother* (New York: Pantheon Books, 1955).

has systematically dealt with development in Jung. These two facts would indicate the rationale for attempting a synthesis in the present writing.

Preliminary Surveys

A three-unit reading course tracing the development of the ego in Jung suggested the feasibility of tracing development in Jung. The three previously cited unpublished studies by Deshler, Marth, and Butler suggested empirical ways to validate the data. Symbols pictured to prove points, chiefly from Jung and Neumann, were shown nine acquaintances who were asked to free-associate to them.

Results of this limited preliminary survey were highly encouraging in that they indicated a more scientifically arranged projective device would provide a basis to estimate correlation of "Jungian" response to Jungian symbols. If true in a test of a significant number of Christian parishioners, this would indicate a relationship between Jungian psychology and theology, and a basis for such things as developing church school curricula for specified age groupings, and for the pastor as counselor to understand problems common to parishioners by age groupings.

Reproductions of the symbols, sample responses, and theories of Jungian symbolism and of projective testing will be explained in detail in subsequent chapters and appendices. In brief, obscure symbols were weeded out, plates were reduced to eleven, and a professional artist asked to redraw them large enough to employ group testing. His

redrawing also took into account certain features of good projective testing practices, such as ambivalency of sex in certain figures, or ambivalency of the outcomes of actions depicted. Thus subjects were given opportunity to project themselves into the structure, while still preserving distinctive Jungian features. This new test series was tried on thirteen persons. None had trouble making associations, and all found the problem sustained their interest.

IV. DEVELOPMENT IN GENERAL

American psychology has been interested in development, particularly that of children. The experimentalists have studied maturation with thoroughness. Gesell is a name known to all college students, and paperback editions of Spock are part of Americana. Church schools are automatically, if not critically, organized to age groupings and their "developmental tasks." In depth psychology, the Freudian lay analyst Erik Erikson has explored development with incisive thoroughness. A very readable and convincing overview of his developmental system is found in his book *Childhood and Society*.²⁶ In some respects, his findings parallel those of Jung. In others, he tends to emphasize early development, while Jung tends to emphasize development in the more mature person. He also emphasizes living meaningfully in Western civilization, while Jung tries to pull together meanings common to all men in all cultures in all eras.

²⁶Erik H. Erikson, *Childhood and Society* (New York: Norton, 1950).

Thus if Jung is considered an important contributor to depth psychology in our century in America, he must in part be studied with reference to development. It is a major way in which members of our culture deal with the points of view in psychology.

Since churches organize their schools to age groups, critical studies of these age groups would seem helpful. Procedurally, both an academic synthesis and an empirical validation seem in order.

V. LIMITATIONS OF TECHNIQUES EMPLOYED

Jung himself did not organize his thinking into a developmental scheme. It is likely that this omission was intentional, since this is a common step for a psychologist to take. Therefore, it could be that damage is done to Jung in establishing a development he might have thought too organized to be viable. The "scissors and paste" method of getting at development in the Jungian corpus may be ignoring dominant themes in order to justify this writer's desire to have a Jungian developmental system. Such a procedure is always open to biased projections.

Then, there is considerable question in theological quarters as to the validity of connections between depth psychology and religion, or what course they should or could take.

In addition, there are the problems of the validity of projective techniques, statistical data, and the interpretation of both of them so as to provide meaningful conclusions while avoiding preconceived conclusions through "halo effect."

VI. DEFINITIONS OF TERMS

The terms "archetype" and "symbols of transformation" will be explained in the next chapter, as they are indispensable for understanding development in Jung. Most terms will be familiar to students of psychology. Many available dictionaries will be too small or too old to be of help in defining terms. Short definitions are to be found in *A Dictionary of Pastoral Psychology* and in the Glossary of Jung's autobiography.²⁷

VII. ORGANIZATION OF THE PAPER

This first chapter is intended to provide an overview of the study undertaken, referrals to bibliography where significant aspects of Jung's contribution have been omitted in the interests of brevity, and the biases of the author. The second chapter deals with an academic discussion of archetypal symbolism in Jung, the third with the Jungian approach to development, the fourth chapter with a research design to test the validity of the Jungian developmental system through an empirical technique, and the fifth chapter discusses the results of the empirical examination and its value to the church. Detailed statistical and projective data are relegated to appendices in the interests of keeping the text readable.

²⁷Vergilius Ferm, *A Dictionary of Pastoral Psychology* (New York: Philosophical Library, 1955); Carl G. Jung, *Memories, Dreams, Reflections* (New York: Pantheon Books, 1961), p. 379.

VIII. ASSUMPTIONS AND THEIR IMPLICATIONS

Certain assumptions, biases, and areas of competency and limitation are involved in any work, but are not always made known to the reader. For instance, it might be helpful to know the present writer is by and large a social liberal theologically, albeit one who is finding the existentialist neo-orthodox writers of European theology more vital reading. It might also be helpful to know that training and inclination lean toward the Freudian approach to psychotherapy. Six main assumptions are taken for granted in this work in addition to assigning considerable validity to projective techniques.

1. The Assumption Ontogenesis Recapitulates Phylogenesis

One such assumption is that ontogenesis recapitulates phylogenesis, i.e., that the development of an individual incorporates stages that a man might not have gone beyond in more primitive times. This theory must be accepted as at least generally valid in order to develop the projective techniques employed. For example, we assume that a "dragon fight" is more than a theme common to ancient Chinese, near eastern, or medieval European cultures. It also related to how any individual experiences the negative side of relations with the mother.

This theory is indispensable to understanding Jung, and is not dissimilar to the common Christian practice of making a biblical character real by making his outer struggles in life a guide for our own, whether outer or inner. Jung and Freud believed it, as did a

philosopher in which they were both interested, and as do Jung's students. Some discussions of this problem are footnoted.²⁸

2. Assumptions Regarding Sigmund Freud

It has been mentioned that in general this writer believes Freudian thought to be aimed at adapting meaningfully to Western Civilization, and that Jungian thought aims at living meaningfully in spite of it. Freud aims his efforts "where the shoe pinches," and thus seems more relevant more often to the majority of problems brought into the counselor's office or the pastor's study. Freud's critics overstress his rationalism, for he has strong romantic and even Jewish mystical leanings. However, he was a rationalist who sought intellectual control over powerful and irrational forces in the individual's unconscious.²⁹ He also sought to bend the irrational social forces to his Promethean will:

It is immediately clear what one can learn from Sigmund Freud: the need for personal fitness in a time of incessant war. Freud's is a militant message, a call to action. It is of particular

²⁸Joseph Campbell, *The Hero with the Thousand Faces* (New York: Pantheon Books, 1944, 1953), p. 18, citing Friedrich Nietzsche, *Human, All Too Human* (Edinburgh: Foulis, 1900), I:13, cited by C. G. Jung, *Psychology & Religion*, pp. 122-23; Ernest Jones, *The Life and Work of Sigmund Freud* (New York: Basic Books, 1957), III:302-314; Carl G. Jung, *The Integration of the Personality* (New York: Farrar & Rinehart, 1939), p. 25; Carl G. Jung, *The Development of Personality* (New York: Pantheon Books, 1954), p. 53; James William Marsters, "Youth, Myth, and Christian Education" (unpublished Master's thesis, Southern California School of Theology, Claremont, 1962), p. 16, citing Neumann, *Great Mother*, p. 42; Campbell, *The Hero*, p. 4.

²⁹Proffoff, *Death*, p. 204.

value to those who must live in a highly competitive society, who are not as simple as most businessmen, but who must make their mark in a place that is dominated by businessmen.³⁰

Altizer believes Freud valued truth to life (that truth to Freud adapted you to your environment if that environment did not crush you as it did Socrates), but at the price of a loss of depth and religious sensitivities.³¹

Jung agreed that Freud was a good rationalist, but also pointed out that Freud's "reductive" rationalism was not a psychology for the healthy.³² As Jung's student, Campbell elaborates:

Psychoanalysis is a technique to cure excessively suffering individuals of the unconsciously misdirected desires and hostilities that weave around them their private webs of unreal fetters and ambivalent attractions; the patient released from these finds himself able to participate with comparative satisfaction in the more realistic fears, hostilities, erotic and religious practices, business enterprises, wars, pastimes, and household tasks offered to him by his particular culture.³³

Lastly in assumptions regarding Freud, it might be wise to look at the stages of ego development in his system as elaborated by Erik Erikson. It is possible to make tentative connections between most of them and Jungian development.³⁴

1. Oral Stage: trust versus basic mistrust
2. Anal Stage: autonomy versus shame and doubt
3. Genital Stage: initiative versus guilt

³⁰Sykes, *Hidden Remnant*, p. 49.

³¹Altizer, "A Critical Analysis," p. 111.

³²*Ibid.*, p. 65, citing Jung, *Modern Man*, p. 134f.

³³Campbell, *The Hero*, p. 164. ³⁴Erikson, *Childhood*, p. 8.

4. Latency Stage: industry versus inferiority
5. Adolescence: identity versus role diffusion
6. Adulthood: intimacy versus isolation
7. Middle adulthood: generativity versus stagnation
8. Maturity: ego integrity versus despair

Erikson's approach is most detailed prior to middle life, while Jung's is past middle life. The Jungian, Neumann, provides a detailed look at Jungian development in the earlier stages.

3. Assumptions Regarding Carl G. Jung

Previous paragraphs have recommended a bibliography to familiarize the unsophisticated reader with Jungian thought. However, some of this writer's biases should be noted.

Jung was born in 1875 in Switzerland, the son of a Reformed Calvinist clergyman, and for our times had a long life of privileged tranquility. He was a paleontologist and classical scholar before taking a degree in medicine, which in turn led him to psychology. He traveled widely throughout the world, and lived, until his death in 1961 at the age of eighty-six, in Zurich. He spent much time at nearby Bollingen in a lakeside cottage he had built with his own hands. He was rural and classical, rather than urban or modern, in his temperament, and thus more expansive in outlook than Freud, who was reductive. Unlike Freud, Jung was not born into the conflicts of a minority group. The later period which he was born into did not value natural science as highly as it was valued in Freud's day. Jung became obsessed with

a scientific understanding of religion in much the same way as was Freud with eroticism.³⁵

Both Jung and Freud may be understood as existentialists, even though the psychological existentialistic movement does not give them the courtesy of acknowledgment. Jung in particular anticipated current existential developments.³⁶

Jung and Romanticism

Both Jung and Freud claim to be empiricists, and certainly both were skilled in utilizing scientific methods in their work. Some talk is heard relating Freud's existentialism to Jewish Hasidic mysticism and/or a gnostic bent in medieval Judaism (Cabalism). Compared with Jung, however, Freud seems the strict empiricist and Jung incurably romantic, at the occasional expense of truth.³⁷ Jung's rambling literary style and endless excursions beyond his stated outlines strike the reader as schizoid, unless understood as Romanticism. Jung has the typical romantic's boundless curiosity about everything, and Sykes wonders if the sweep of his investigations has been equalled since the Renaissance.³⁸

If more proof of his romanticism were wanted, Sykes suggests that it is found in the fact that Jung was happy! Freud's heroic

³⁵Sykes, *Hidden Remnant*, pp. 38f.

³⁶*Ibid.*, pp. 117-26.

³⁷Altizer, "A Critical Analysis," pp. 106-111.

³⁸Sykes, *Hidden Remnant*, p. 74.

sublimation did not give him happiness despite the occasional satisfactions of hearing speakers describe an era as that "of Freud and Darwin." Our age's crisis-ridden-existentialist intellectuals demand, if not a Crucifixion, at least an Agony in the Garden. While they are usually atheists, their heroes must suffer the "Christ-obsessed" flagellations of Kierkegaard, Nietzsche, Dostoevsky, and Van Gogh. As for non-intellectuals:

The real reason why this generation is anti-Jung is that he does not help them in their drive for a success that might, they hope, compensate them for their unhappiness. Jung actually encourages the pleasure principle by his endorsement of a leisurely Goethean search for metaphysical values . . . in short by learned investigation that would require years of contemplation and perhaps a private income. He writes as if there were no hurry at all--for a generation continually rediscovering that it has "so little time."

Jung offers a nice consolation prize for the losers, something like hothouse gardening in the wintertime. Actually Jung advocates success here and now, but of an unpopular kind; private, unrecognized, estranging success; success that means, unless one is well cushioned against the disapproval of the populace, failure and poverty.³⁹

Nature, Culture, Time, Meaning, Vocation, and Matriarchy

Some specific implications of Jung's expansive Romanticism lead to some ideas that differ from Freud and form the unique contributions of the Jungian approach. Briefly they can be said to be concerned with nature, culture, time, meaning, and vocation.

Nature is indispensable but modern urban man has tried to dispense with it, according to Jung, by "forgetting." But "forgetting" through obsession with technical gadgetry is not the same as "getting rid of."⁴⁰ The unconscious is compensatory to what the ego recognizes,

³⁹*Ibid.*, p. 66f.

⁴⁰Jung, *Integration*, p. 10.

and thus pressures for fulfillment of what the ego opposes. The unconscious is stronger for it includes archetypes embodying the collective experience of mankind; and they outweigh, by far, one individual. They will defeat the neurotic's plans and they will possess the psychotic entirely from time to time.

The rationalist, who does not repress nature but recognizes its reality only to control it, is also defeated. He is cut off from his own natural history, which, as embodied in the archetype, is more powerful than he.⁴¹ Thus, to control, he cuts himself from the source which alone is powerful enough to control. One must not fight the unconscious with Freud's Promethean will but cooperate with it; start a dialogue between unconscious and ego so that there is a balance. If balanced, a thesis-antithesis is set up and from it a synthesis is possible. Without a polarity of equal forces there is no foundation for an advance. The polarity is overbalanced on one side or the other, and either spins in one place or flies off on a tangent because of its eccentricity.

Jung is not a Romanticist after the nature of Rousseau, who fantasized a return to nature and eulogized a mythopoetic "natural man." Jung also values culture which is outside the purpose of nature; or, more accurately, nature at its culmination.

Culture lies outside the purpose of nature. Could by any chance culture be the meaning and purpose of the second half of life? In primitive tribes we observe that the old people are almost

⁴¹Carl G. Jung, *The Structure and Dynamics of the Psyche* (New York: Pantheon Books, 1960), p. 380.

always the guardians of the mysteries and the laws, and it is in these that the cultural heritage of the tribe is expressed.

How does the matter stand with us? Where is the wisdom of our old people, where are their precious secrets and their visions? For the most part our old people try to compete with the young.⁴²

Elaborating on this type of Jung's thinking, we could say that environment includes much of the social environment; i.e., that nature includes social as well as natural forces. These are so powerful that the individual must spend half of life in a power struggle to adapt. This half of life has been best explained by Freud and Adler, according to Jung. But if the adaptation is finally successful, and successful in surviving nature without destroying it, then the focus of striving becomes inner and less concerned with power.⁴³ The striving is dominated by cultural concerns.

In the second paragraph of the previous quotation, we note a criticism of Western civilization. The transition from competitor to creator of culture is not automatic. It is unlikely to occur successfully to any but a few "higher types" in their middle and late years, although the unconscious will pressure for it to occur. Jungian analysis is designed to facilitate this transition.⁴⁴

One might also view the transition as one from time to eternity. Survival becomes secondary to quality. Jung's is "a Platonic academy located in the midst of a radioactive battlefield," moreover, an academy which mistrusts Western man's traditional reliance on the intellect.⁴⁵

⁴²*Ibid.*, p. 400. ⁴³Sykes, *Hidden Remnant*, p. 39.

⁴⁴Glover, *Freud or Jung?* p. 130. ⁴⁵Sykes, *Hidden Remnant*, p. 37.

Meaning comes through quality not through cultural normality. The unconscious presses for meaningful living, and there is no peace for the meaningless life. Most therapeutic approaches cure neurosis but stop short of meaning, and, therefore, help but do not heal. Fordham sees Jung's therapeutic contribution chiefly at the point of meaning.⁴⁶ "Meaning" is a pleasant enough sounding general term but "what does meaning mean?"

Meaning comes to one who has "vocation," who is set to a task stemming from the prospective aspects of his unconscious and resulting in a creative advance.⁴⁷ In the genius the advance is on the scope of men and nations influenced; but the advance can have meaning in the family or immediate environment, even within the psyche of an individual. The unconscious is satisfied more with the quality than with the scope. Meaning is vocation, and vocation is "purpose" or "telos" to use the term (teleology) under which a considerable philosophical and theological bibliography can be explored. A need for vocation is a genetic inheritance of man; but unfortunately the need is not always conscious, for it is in opposition to the conformity which many environments demand for acceptance. Jung sees vocation as the difference between the individual and the mass man:

What is it, in the end, that induces a man to go his own way and to rise out of unconscious identity with the mass as out of a swathing mist? Not necessity, for necessity comes to many, and

⁴⁶Frieda Fordham, *An Introduction to Jung's Psychology* (Baltimore: A Penguin Book, 1953), pp. 84-87.

⁴⁷Glover, *Freud or Jung?* p. 47.

they all take refuge in convention. Nor moral decision, for nine times out of ten we decide for convention likewise. . . . It is what is commonly called "vocation": an irrational factor that destines a man to emancipate himself from the herd and from its well-worn paths.⁴⁸

In surveying the literature of those who survey Jung, the present writer was struck by the lack of reference to the psychology of the feminine often discussed under the term "matriarchy." In informal conversations with students and professors familiar with the Jungian approach, one continually hears the difference between Freud and Jung broached in terms of Jung's stress on the feminine side of psychology and Freud's blindness to it, and to those within his own tradition who explored it such as Melanie Klein. Neumann was apparently passed the mantle of Jung because of his predominant interest in the feminine and its importance for masculine as well as feminine development.

One of the sentences in his Foreword to Neumann's book comes close to saying that Jung himself regarded his appreciation of the importance of matriarchal psychology as the start of his divergence with Freud:

As though in confirmation of this, the present work opens at the very place where I unwittingly made landfall on the new continent long ago, namely the realm of *matriarchal symbolism*.⁴⁹

4. The Students and Associates of Jung

The attempt has been made to expound the subject primarily

⁴⁸Jung, *Development*, p. 175.

⁴⁹Carl G. Jung, "Foreword," in Neuman, *Origins*, p. xiii.

through direct references to Jung. Several of his associates and students were closely enough identified with his thinking to be used as speaking for him at points where he does not elaborate. In this paper these are chiefly Gerhard Adler, Joseph Campbell, S. N. Eisenstadt, Mircea Eliade, Frieda Fordham, M. Esther Harding, Raymond Hostie, Jolande Jacobi, Erich Neumann, Ira Progoff, Hans Schär, Victor White, Frances Wickes, Richard Wilhelm, and Heinrich Zimmer. Neumann is given second place to Jung, and then Campbell and Zimmer. Neumann was an Israeli analyst. Zimmer was one of the leading orientalist of his day. Zimmer's student, Campbell, is professor of literature at Sara Lawrence College.

5. Freud and Jung Are Complementary

This writer feels no moral compulsion to participate in the Freud-Jung debate by attributing messianic properties to one side and satanic to the other. There is agreement with Sykes as to the barrenness of a highly partisan attitude in this divergence:

I believe that Freud and Jung stand for opposing sides of the human mind, that their dialogue is central enough to invite comparison with characters in Greek tragedy, and that when we denounce one or the other we merely reveal our incapacity to confront an unknown portion of ourselves.⁵⁰

Nearly identical statements have been previously cited. Bromberg sees their differences aimed at differences in the temperaments in their clients; Campbell sees it as a difference in the age of the clients;

⁵⁰Sykes, *Hidden Remnant*, pp. 34-37.

Hiltner in yet a different way; but the consensus is moving towards Freud *and* Jung not Freud *or* Jung.⁵¹

6. The Jungian Odyssey and the Imitation of Christ

Despite some incisive argument to the contrary emanating from Europe, this writer feels that the social sciences are relevant to the Church. The Church has always dealt with major secular academic trends and often to its own advantage: witness the Whitehead-Wieman-Hartshorne application of evolution to Christianity in our day or Luther's debt to Renaissance humanism. To paraphrase Sykes, the Christian parishioner has to live in the vigorously contemporary world of Freud and the archetypal world of Jung.⁵²

The Jungian odyssey is a journey that any man might find himself in at any time. It is hoped that its study could have application to the Christian parishioner because of this. It is also hoped that the serious student of Jung could fit Jung's thinking into a scheme interpreting the imitation of Christ in modern terms--a New Pilgrim's Progress.

This argument is most incisively pursued by Jung himself:

That is to say, I maintain that there is a relationship between Christian doctrine and psychology--a relationship which in my view need not necessarily turn out to the disadvantage of the former. My critic betrays a singular lack of confidence in the assimilating power of his doctrine when he deprecates with horror

⁵¹Bromberg, *The Mind of Man*, pp. 34-37; Campbell, *The Hero*, p. 12; Hiltner, "Editorial," p. 8.

⁵²Sykes, *Hidden Remnant*, p. 39.

this incipient process of fusion. The Church was able to assimilate Aristotle despite his essentially alien way of thinking, and what has she not taken over from pagan philosophy, pagan cults, and--last but not least--from Gnosticism, without poisoning herself in the process!

If Christian doctrine is able to assimilate the fateful impact of psychology, that is a sign of vitality, for life is assimilation. Anything that ceases to assimilate dies. The assimilation of Aristotle warded off the danger then threatening from the Arabs.⁵³

⁵³Carl G. Jung, *Mysterium Coniunctionis* (New York: Pantheon Books, 1963), p. 325n.

CHAPTER II

THE FUNCTION OF SYMBOLS AND ARCHETYPES

I. WHAT IS A SYMBOL?

In Jungian thought a symbol is a way of relating something to something else. It is most apt to have appeared in a dream or to have been reworked from a dream image. Frequently its function is to relate the something that is "individual" to the something that is "collective," without destroying either. For instance, if the individual's ego were too Promethean, his consciousness could be related to his unconscious need for community values through a symbol, a sort of warning that things were out of balance or that some sort of change was in order. Or in reverse, a person who was too much of a conformist might find his personal unconscious protesting for more freedom; e.g., in a nightmare he might identify himself with an ape as symbolizing a need for more instinctual expression of some sort of id drive. Jung sees the second half of our century as producing a large number of symbols attempting to protect the individual from the collective:

It is more than probable that most of the historical symbols derive directly from dreams or are at least influenced by them. We know that this is true of the choice of totem, and there is similar evidence regarding the choice of gods.

This age-old function of the symbol is still present today, despite the fact that for many centuries the trend of mental development has been towards the suppression of individual symbol-formation.

One of the first steps in this direction was the setting up of an official state religion, a further step was the extermination of polytheism, first attempted in the reforms of Amenophis IV. We know the extraordinary part played by Christianity in the suppression of individual symbol-formation.

But as the intensity of the Christian idea begins to fade, a recrudescence of individual symbol-formation may be expected. The prodigious increase of Christian sects since the 18th century . . . bears eloquent witness to this.¹

A Dictionary of Pastoral Psychology offers a definition of the symbol that is more concise if less fascinating:

Symbols are the vicarious expression of experience lived or sought or the promoters of such experience. . . .

New symbols which recreate for us the memory of these sensations are not easily shoved aside. They give us vivid awareness.²

Jung is most interested in the symbol as a "vivid promotor," to use Ferm's language; or to use his own, as an "agent of transformation."

II. THE FUNCTION OF A SYMBOL IS TO PRESS FOR CHANGE

A sign stands for something, but a symbol changes it. In fact, a symbol can transform or sublimate in kind, not just in intensity. The symbol transforms energy.³ To use analogies from chemistry, one could say the symbol is a catalyst; or from physics that it is like the conversion of electric energy to heat energy. The energy it converts is libido; which, for health, must in part be converted towards meaningful purposiveness:

The purpose of symbol formation is to transform libido. In the neurotic libido is overflowing chaotically instead of running in proper channels. When this is the case, Freudian reductive

¹Carl G. Jung, *The Structure and Dynamics of the Psyche* (New York: Pantheon Books, 1960), p. 48f.

²Vergilius Ferm, *A Dictionary of Pastoral Psychology* (New York: Philosophical Library, 1955), p. 307f.

³Jung, *Structure*, p. 45.

analysis is indicated. But when libido flows in proper channels, there is still an excess and an inefficient overflow as the channels will still be somewhat too small. Then when normality is reached, reductive analysis should be stopped even when it could be continued ad infinitum, and symbol-formation towards purposiveness and synthesis should be encouraged.⁴

The Obsessiveness of the Symbol Promotes Change

A symbol particularly if it is objectified, e.g., an alchemist's retort, can lead to newness by its very obsessive hold on consciousness:

The influence exerted on the mind by the magically effective object has other possible consequences. Through a sustained playful interest in the object, a man may make all sorts of discoveries about it which would otherwise have escaped him.⁵

In the case of the alchemist's retort (crucible), the obsession gave material support to the science of chemistry; and some support to both a resurgence of Christian piety and the development of psychology, according to Jung's investigations.

The Symbol Promotes Wholeness

The change promoted by the symbol is often towards wholeness, as it is apt to compensate for inadequacy.⁶ In ancient man, the symbol tended to advance consciousness. In modern man, it is more apt to

⁴*Ibid.*, p. 49.

⁵*Ibid.*, pp. 46f.

⁶Erich Neumann, *The Origins and History of Consciousness* (New York: Pantheon Books, 1954), pp. 286ff.

compensate for the unconscious.⁷ The unconscious-conscious example cited is but one type of wholeness; it could be male-female, or a systemization of several existing factors.

The Symbol Initiates Growth

"Transformative symbolism is in high degree determined by the most numinous of all the transformation mysteries: growth,"⁸ states Neumann. But one can as fairly say, as indeed he does elsewhere, that it is the symbol that determines the growth. Sacred animals came before stockbreeding, for instance.⁹ Ontologically, as against phylogenetically, the same is true.

I have just said that symbols are tendencies whose goal is as yet unknown. . . . In psychotherapy it often happens that, long before they reach consciousness, certain unconscious tendencies betray their presence by symbols, occurring mostly in dreams but also in waking fantasies and symbolic actions.¹⁰

This is a major point of divergence from Freud for whom the forces of the unconscious were gloomy, dark, and primitive. For Jung they can be liberating and dignified. Dreams are not always reducible to infantile wish fulfillments; they can also be adult, teleological, and creative.¹¹ A mythical figure, god, or icon is not an end in itself,

⁷Erich Neumann, *The Great Mother* (New York: Pantheon Books, 1955), p. 17.

⁸*Ibid.*, p. 50f. ⁹Neumann, *Origins*, pp. 6, 367.

¹⁰Carl G. Jung, *Mysterium Coniunctionis* (New York: Pantheon Books, 1963), p. 468f.

¹¹Gerald Sykes, *The Hidden Remnant* (New York: Harper & Brothers, 1962), p. 64.

pure "being," but also an initiatory symbol, the commission towards "becoming," to paraphrase Campbell.¹²

The symbol's initiation of growth also can contain negatively felt dimensions. The commission to become is also the prohibition of the past. Symbolic actions, such as rites of passage, sever from the old as they initiate to the new:

The so-called rites of passage, which occupy such prominent places in the life of a primitive society (ceremonials of birth, naming, puberty, marriage, burial, etc.), are distinguished by formal, and usually very severe, exercises of severance, whereby the mind is radically cut away from the attitudes, attachments, and life patterns of the stage being left behind.¹³

The Symbol Is Occasionally Protective

The unconscious possesses an overwhelming energy-charge.¹⁴ A symbol stemming from it directly may be too much for an individual to deal with; however many are protected by adopting symbols from without, i.e., products of the struggle of other individuals.¹⁵ If they are common, such as a gilded Protestant cross, they buffer the individual from the reality of the event:

The incomparably useful function of the dogmatic symbol is that it protects a person from a direct experience of God as long as he does not mischievously expose himself. But if . . . he leaves home and family, lives too long alone, and gazes too deeply into the dark mirror, then the awful event of the meeting may befall him.

¹²Jospeh Campbell, *The Hero with a Thousand Faces* (New York: Pantheon Books, 1949, 1953), p. 180.

¹³*Ibid.*, p. 10.

¹⁴Neumann, *Origins*, p. 299.

¹⁵Campbell, *The Hero*, p. 12.

Yet even then the traditional symbol, come to full flower through the centuries, may operate like a healing draught and divert the fatal incursion of the living godhead into the hallowed spaces of the church.¹⁶

Too, the symbol may have an intermediate function between protecting from direct experience and initiating it. It allows one individual to experience to some extent more of life than is normally allowed for in one human lifespan:

By contrast, the aim of the mystical peregrination is to understand all parts of the world, to achieve the greatest possible extension of consciousness, as though its guiding principle were the Carpocratic idea that one is delivered from no sin which one has not committed.¹⁷

III. POWERFUL SYMBOLS MAY BE ARCHETYPAL

Symbols may be generalized into patterns or headings so that they become sub-divisions of a central theme. Or one might prefer to work the other way and say that most symbols are individualized workings of perhaps fifty basic or higher types of symbols termed "archetypes" in analytical psychology. They are basic by virtue of their commonness to all cultures in all eras, and thus stem from the "collective unconscious" which carries a higher energy charge than the personal unconscious. The dividing line between what is an archetypal symbol and what is not is hard to delineate. As a rule of thumb, Jung suggests:

¹⁶*Ibid.*, pp. 202f, citing Carl G. Jung, *The Integration of the Personality* (New York: Farrar & Rinehart, 1939), p. 59.

¹⁷Jung, *Mysterium*, p. 215.

The more archaic and "deeper," that is the more physiological, the symbol is, the more collective and universal, the more "material" it is. The more abstract, differentiated, and specific it is, and the more its nature approximates to conscious uniqueness and individuality, the more it sloughs off its universal character.¹⁸

Archetypes Stem from the Collective Unconscious

One of the major points of divergence from Freud was for Jung the great interest in feminine psychology. Another was in the interpretation of transference phenomena, the very key to psychoanalysis' thereapeutics. Jung retained its importance as central, but suggests transference always hides collective contents rather than referring back to the primal family group.¹⁹ All men are united, not because they all have suffered the family drama of Oedipus, but because they have inherited through the collective unconscious the potential of transcending suffering.²⁰ The therapist is not the father who stifles; he is an almost overwhelming commission-symbol towards change, and the comfort that change is possible.

The collective unconscious is, in some sense, inherited genetically but not in the crude sense of Lamarck or Lysenko. As Jung himself explains:

The natural man is characterized by unmitigated instinctuality, by his being completely at the mercy of his instincts. The

¹⁸Carl G. Jung, *The Archetypes and the Collective Unconscious* (New York: Pantheon Books, 1933, 1959), p. 173.

¹⁹Carl G. Jung, *Symbols of Transformation* (New York: Pantheon Books, 1956), p. 443.

²⁰Sykes, *Hidden Remnant*, p. 69.

inheritance that opposes this condition consists of mnemonic deposits accruing from all the experience of his ancestors.

People are inclined to view this hypothesis with skepticism, thinking that "inherited ideas" are meant. There is naturally no question of that. It is rather a question of inherited *possibilities* of ideas, "paths" that have gradually been traced out through the cumulative experience of our ancestors.

To deny the inheritance of these paths would be tantamount to denying the inheritance of the brain. To be consistent such skeptics would have to assert that the child is born with the brain of an ape. But since it is born with a human brain, it must sooner or later begin to function in a human way, and it will begin at the level of the most recent ancestors necessarily.²¹

Note that the collective unconscious is not synonymous with "instinct," as is commonly thought:

Archetype and instinct are the most polar opposites imaginable, as can easily be seen when one compares a man who is ruled by his instinctual drives with a man who is seized by the spirit.²²

An archetype is a fairly specific manifestation of the collective unconscious, a defined "path" for libido to follow, but a path that acts against nature in the sense of being for that part of nature which is more akin to culture.²³ To put it another way, the archetypal symbol crystalizes out of the collective unconscious when consciousness begins to be present.²⁴ An archetypal symbol is distinct, and clear enough over the years to be personified and named, even though boundaries are blurred or cut across by other archetypes, so

²¹Jung, *Structure*, p. 53. See also pp. 111, 152, 372-76.

²²*Ibid.*, p. 206.

²³*Ibid.*, p. 375.

²⁴Neumann, *Origins*, p. 295.

that certain of their qualities can be interchanged.²⁵ For example, the god Hermes was always identifiable but functioned in several ways at different eras. He was archetypal. Always a psychopomp as a leader of souls to a summum bonum, he yet merged with other archetypes, now Zeus's messenger, now a phallic deity, even a near Christ or Holy Spirit figure to a Christian alchemist. Isis, Ishtar, Hera, and Mary are all associated with the archetype of the Great Mother but are not identical in detail.

Archetypes Exist Within Individual Persons

A further quality of the archetype is that it does not exist "out there" in the sense that theologians speak of persons in the Trinity. "When analytical psychology speaks of the primordial image or archetype of the Great Mother, it is referring not to any concrete image existing in space and time, but to an inward image at work in the human psyche," asserts Neumann.²⁶ They seem to come from outside, for the ego perceives the unconscious as being outside, and so it "feels" archetypes enter the field of inner perception as if they were not subject to an individual's will, particularly so as they are symbolized consciously enough to be finished products.²⁷ Many of them indeed seek to fulfill themselves beyond the history of the single individual to

²⁵Jung, *Mysterium*, p. 463.

²⁶Neumann, *Great Mother*, p. 3.

²⁷Carl G. Jung, *Answer to Job* (London: Routledge and Kegan Paul, 1952, 1955), p. xvi.

the benefit of his community, and thus to enter history.²⁸

Archetypes become operational when the ego ceases to be effective. The individual may simply have outgrown a once satisfactory method of adaptation, or the environment might have demanded a change. When this happens the ego loses its power of conviction and "the archetypal ideas rush in to fill the gap."²⁹ Since they are both collective, but individualized, they channel a person's energies in directions in which they seem to be intended, equipped, and need to go. When the ego can assimilate their contribution, they give a feeling of meaning to life.³⁰

The assimilation may not come easily. The ego may be put through strong positive and negative emotions, obsessions and projections, anxiety, manic and depressive states, a feeling of being overpowered by something taking hold of the entire personality.³¹ In extreme cases, especially in psychosis, the ego may in reality be overpowered. "It is perfectly possible," according to Jung, "for an archetype to take possession of a man, psychologically, and to determine his fate down to the smallest detail."³²

Archetypal symbols are often projected onto real persons in

²⁸*Ibid.*, p. 76.

²⁹Jung, *Mysterium*, p. 473.

³⁰Ira Progoff, *The Death and Re-Birth of Psychology* (New York: Julian Press, 1956), pp. 175-79.

³¹Neumann, *Great Mother*, p. 3.

³²Jung, *Answer*, p. 76.

the environment, leading to much confusion.³³ This is particularly noticeable in marriages; the spouses relate as much to the archetypes as to the reality of each other, and much misunderstanding is bound to result.

IV. SELF, PSYCHE, AND INDIVIDUATION

The whole of a man includes more than his ego. It includes his personal unconscious and the collective unconscious. Thus the center of personality is not the ego. When Jung speaks of the "psyche" or the "Self," he is referring to the whole of a man. The psyche may be at odds with the ego. The Self usually refers to a man who is aware that he is more than ego. Such a man has realized the goal of "individuation," he has stood out from the herd without murdering its values, he has realized his Self. He has done so not just by being the hero in a perilous journey in the world but by entering a dialogue with his unconscious; his journey "was a labor not of attainment but of re-attainment, not discovery, but rediscovery," for the archetypes are within the psyche, and their influence is felt prior to their being acted-out.³⁴

³³Neumann, *Origins*, p. 339.

³⁴Campbell, *The Hero*, p. 39.

CHAPTER III

ARCHETYPES OF THE JUNGIAN ODYSSEY

From a Jungian point of view this paper has thus far established the presence of recurrent symbols called archetypes that influence human endeavor. Do they--or do at least some of them--influence human endeavor in a predictable way? To Neumann the answer is clearly affirmative:

Ego consciousness evolves by passing through a series of "eternal images," and the ego, transformed in the passage, is constantly experiencing a new relation to the archetypes. Its relation to the eternality of the archetypal images is a process of succession in time--that is to say, it takes place in stages.¹

These stages are more easily identified in phylogenetic studies than in studies of an individual person, according to Jung:

It is therefore a difficult and thankless task to try to describe the nature of the individuation process from case-material. Since one aspect tends to predominate in one case and another in another, and one case begins earlier and another later, and the psychic conditions vary without limit, only one or the other version or phase of the process can be demonstrated in any given instance.

No case in my experience is comprehensive enough to show all the aspects in such detail that it could be regarded as paradigmatic.²

Neumann agrees with Jung as to the difficulty involved, through a helpful analogy:

We must again emphasize that "stage" refers to a structural layer and not to any historical epoch. In individual development and

¹Erich Neumann, *The Origins and History of Consciousness* (New York: Pantheon Books, 1954), p. xvi.

²Carl G. Jung, *Mysterium Coniunctionis* (New York: Pantheon Books, 1963), p. 555.

perhaps also in the collective, these layers do not lie on top of one another in an orderly arrangement, but, as in the geological stratification of the earth, early layers may be pushed to the top and late layers to the bottom.³

The situation becomes particularly chaotic when individuals attempt a stage without having properly worked through a previous one, as happened, Campbell illustrates, to Phaeton who tries too young to drive his father Phoebus' chariot.⁴ Despite these many obstacles, this chapter will proceed to identify the stages.

STAGE 1: THE ARCHETYPE OF THE UROBOROS

The earliest stage of development in Jungian thought is termed that of the "uroboros." It has three phases, the first in which there is no duality, the second in which the subject looks upon himself as an extension of the feminine, and a third where the feminine is dominant but duality exists. The latter is transitional to the archetypal stage of the Great Mother, and marks the dawn of any consciousness with lasting properties.

The Uroboros as Primal Unity

The first phase of uroboric symbolism shows the primal unity before any differentiation. One might say that no reality partakes of consciousness, and that no "will" exists.⁵ In Freudian terms it would

³Neumann, *Origins*, p. 41.

⁴Joseph Campbell, *The Hero with a Thousand Faces* (New York: Pantheon Books, 1944, 1953), p. 136.

⁵Neumann, *Origins*, p. 121.

be a womb or death symbol, most probably seen in the image of a cave. The Jungians, while agreeing, prefer the more complex representation of the snake swallowing its own tail:

Living the cycle of its own life, it is the circular snake, the primal dragon of the beginning that bites its own tail, the self-begetting uroboros.

This is the ancient Egyptian symbol. . . . It slays, weds, and impregnates itself. It is man and woman, begetting and conceiving, devouring and giving birth, active and passive, above and below, at once.⁶

When pictured it often encloses symbols of more advanced development. Figure 1 shows it in simple form.⁷ Uroboric symbols often enclose oppositeness; i.e., water can be male or female depending on its being running or still.⁸ A tree can be male or female depending on whether its shape is phallic or rounded.⁹ Return to the uroboric stage for a moment of time is satisfying, for the conjunction of marriage or incest in uroboric; i.e., sexual union is a brief return to the uroboric stage and state.¹⁰

The Uroboros as the Primal Feminine

The second phase of the archetypal stage of the uroboros shows the subject as being conscious enough to see some differentiation.

⁶*Ibid.*, p. 10; see also Jung, *Mysterium*, p. 365.

⁷Carl G. Jung, *The Integration of the Personality* (New York: Farrar & Rinehart, 1939), p. 227.

⁸Erich Neumann, *The Great Mother* (New York: Pantheon Books, 1955), p. 48.

⁹*Ibid.*

¹⁰Jung, *Mysterium*, p. 294.

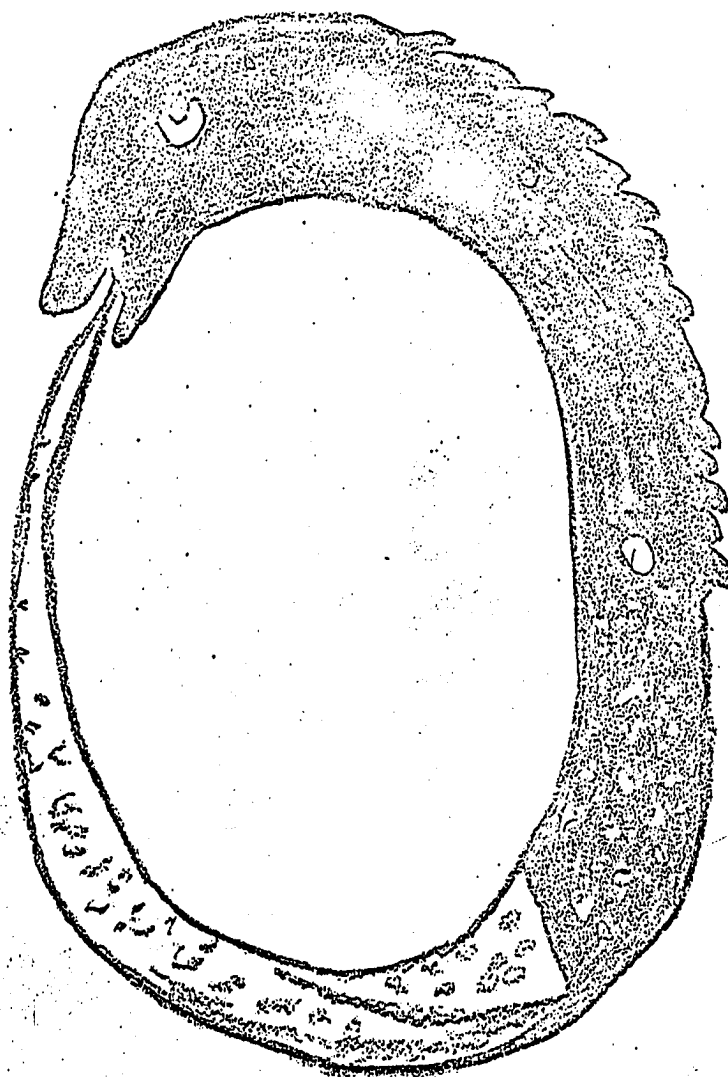


Figure 1. The Archetype of the Uroboros; primal unity by the snake swallowing its own tail.

However he still feels he is only an extension of the feminine. While this feeling is also associated with the stage of the Great Mother, the points of difference have to do with sex and hostility, which require polar tension for their existence. The desire is to be dissolved and absorbed, and there is no fear of this sort of annihilation.¹¹ Such a feeling plays "a decidedly negative role in the life of the neurotic and a decidedly positive one in the life of the creative man," for the latter can recharge his batteries and then go forth to life's struggles, while the former is unable to act in the real world.¹²

Figure 2 is one often seen in this or more complicated form in Egyptian art, and illustrates the second or middle uroboric phase being discussed.¹³ In it, the sky goddess Nut arches over all of reality, symbolized by the hieroglyph of the Nile River with man in its center, and dwarfs them by her great but benevolent bulk. The sun itself is a product of her womb and the moon is exhaled from her breath.

While there is existence not directly connected with the goddess's body, during this stage it exists for comparatively short periods and then is redissolved in the unconscious.¹⁴ An individual operating in this stage--for the most part a child--is forced into total reaction by any and every emerging development, but it is a totality without freedom.¹⁵

Other common symbols referring to this uroboric phase are the

¹¹Neumann, *Origins*, pp. 17, 32.

¹²*Ibid.*, p. 278.

¹³Campbell, *The Hero*, p. 298.

¹⁴Neumann, *Great Mother*, p. 30.

¹⁵Neumann, *Origins*, p. 332.

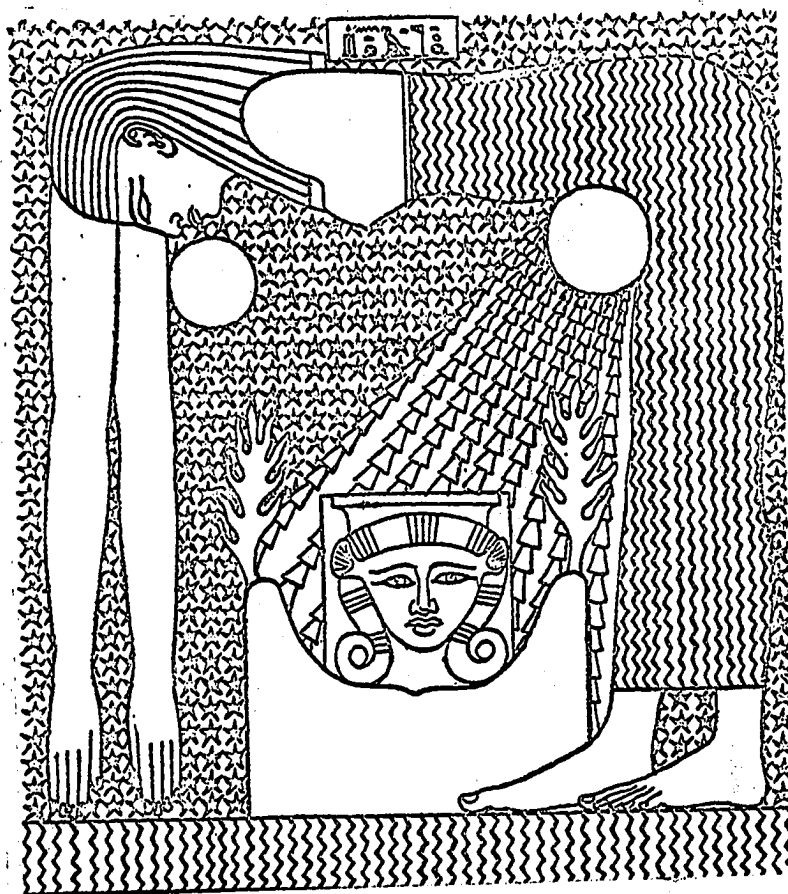


Figure 2. The Archetype of the Uroboros; primal femininity, the sky goddess Nut arching over the rest of reality.

sheltering cave, temple, hut, house, village, city, lattice, fence, wall, gate, and door.¹⁶ The king or hero is likely returning to this phase in order to renew his strength when he disappears into his mother or into a body of water.¹⁷ A similar example would be the "justification" of Oedipus when he returns to Mother Earth without having to pass through death, at the Grove of the Eumenides in Colonus.

The Uroboros as the World Parents

The third phase of the archetypal stage of the uroboros encompasses the recognition of tension and polarity. Most of the creation myths fit into this category.¹⁸ Figure 3 shows the young son separating the primal unity into male and female, although the feminine is still the largest figure and overarches the other two.¹⁹ She is still the sky goddess Nut in Egyptian myth. And she is still all powerful, for all experience whether good or bad takes place within her. In fact most experience is ambivalent being composed of both pleasure and pain, in a manner best discussed among the Freudians by Melanie Klein.²⁰ The stage also resembles Freud's Oedipal stage, yet is more primary, for it is the feminine figure that is to be feared, and after her the son more than the father. Sometimes growth symbolism refers to this stage, as

¹⁶Neumann, *Great Mother*, pp. 46, 158.

¹⁷Jung, *Mysterium*, p. 371. ¹⁸Neumann, *Origins*, p. 5.

¹⁹Campbell, *The Hero*, p. 283.

²⁰Melanie Klein, *Envy and Gratitude* (New York: Basic Books, 1957).

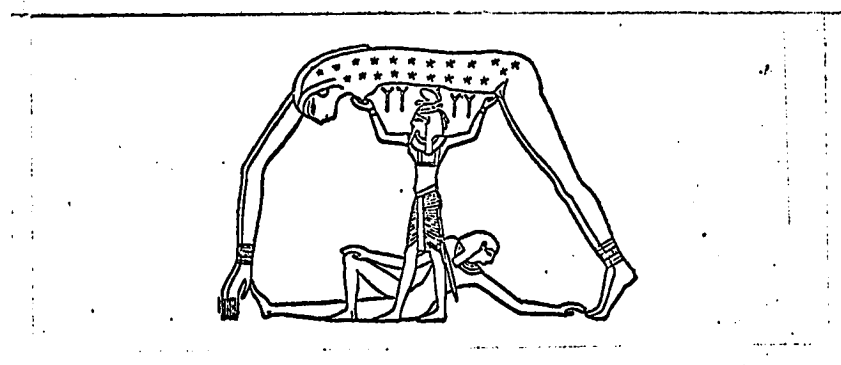


Figure 3. The Archetype of the Uroboros; the primal parents being created through the separation of primal unity.

when a plant or light bursts out of the dark womb of the earth.²¹ In the Genesis story the tension is between good and evil, obedience and independence, two frail humans separating God and Satan. Like Adam and Eve, the deviant from the primal unity often must atone for his desertion, or else he may retreat back into the unity.²² Retreat would be more apropos of the uroboric stage, or even for the stage of the Great Mother, for it is not until the advent of the hero in stage three that consciousness becomes a dominant mode of existence, and then only for the atypical hero.

STAGE 2: THE ARCHETYPE OF THE GREAT MOTHER

This archetype is one of the most complex. It suggests that the realm of the feminine is more important than that of the masculine, to all but the exceptional person, and that woman's powers are to be felt in her role as creator, source of nourishment, source of love, protector, bearer of culture, and vehicle of changes. It also suggests she is the bearer of death, narcissism, and fate. While the ego will grow away from making all these functions attributes of the feminine, the unconscious is more conservative and the archetype may be activated either by external events or by an inner compensatory need.²³

²¹Neumann, *Great Mother*, p. 65.

²²Thomas J. J. Altizer, "A Critical Analysis of C. G. Jung's Understanding of Religion (unpublished Doctoral dissertation, University of Chicago, 1955), p. 117.

²³Carl G. Jung, *The Structure and Dynamics of the Psyche* (New York: Pantheon Books, 1960), pp. 373f.

In support of the hypothesis that the feminine is considered more important than the masculine is Marth's empirical study. He found college students tended to equate disapproval feelings from God and from their parents, but that the correlation was higher to mother than to father in this equation (.33 vs. .28).²⁴ In Jungian thought an unconscious domination by the mother archetype in the male psyche is indicated when the favored sexual object is an inordinately stout, unshapely, woman.²⁵ Jung himself believed all adolescents consciously desire to remain under the domination of the mother archetype.²⁶ Throughout life, the individual tends to duplicate his attitude toward the mother archetype in his attitude toward the material world.²⁷

It is difficult to distinguish between the mother archetype and the equally complex archetype of the Anima. Neumann tends to equate the two much of the time, but does suggest that elementary symbols such as food and protection indicate the more primitive mother archetype, while the Anima archetype is more associated with symbols of transformation, change, and growth.²⁸ As mentioned previously, it is also difficult to distinguish clearly between the archetype of the Great

²⁴Selden B. Marth, "Guilt Feelings and Disapproval Projection as Related to Parents, Church, God, and Fate, in Adolescent Sexual Development (unpublished Doctoral dissertation, Southern California School of Theology, Claremont, 1962), "Oral Exam," frontispiece.

²⁵Neumann, *Great Mother*, p. 97.

²⁶Jung, *Structure*, p. 392f.

²⁷Campbell, *The Hero*, p. 113.

²⁸Neumann, *Great Mother*, p. 64.

Mother and that of the Uroboros in its later stages, for the Great Mother encompasses so many activities as to be functionally uroboric. Keeping these preferatory cautions in mind, there follows a breakdown of the aspects of the Great Mother archetype.

The Great Mother in Her Benign Functions

The Great Mother is perceived as having both positive and negative aspects. When these are conceived as attributes of one "personality," the Anima archetype is probably operating rather than that of the Great Mother, who is usually all good or all negative.

The Great Mother as Creatrix

The Great Mother is fruitful without dependency on any male principle.²⁹ She fills the universe and the earth with fertility and abundance.³⁰ An individual man is quite removed from peership with her. An individual woman identifies with the archetype and is apt to experience herself first and foremost as the source of life.³¹ However by this very act of birth, woman brings upon herself the problem of relating to that which she has brought forth, i.e., a *thou* relationship.³² Man is spared having to take this initiative while under the domination of this archetype. In the stage of the Uroboros, creatrix and created viewed all of reality as extensions of the primal feminine,

²⁹Neumann, *Origins*, p. 52.

³⁰Neumann, *Great Mother*, p. 108.

³¹*Ibid.*, p. 305.

³²*Ibid.*, p. 31.

but now the creatures, while subservient, possess "being" of their own.

Neumann has assembled many pictures of the mother goddess in her creative aspect, several in the act of birth. A more sophisticated, symbolic example is Pharoah as an adult seated in the lap of Isis on the throne of Egypt.³³

The Great Mother as Nurturer

After childbirth, the most important attribute of the Great Mother is associated with food. The ability to produce milk was thought by the ancients to have a numinous significance in that it involved the mystery of the transformation of blood into milk.³⁴ The practical importance of milk for the life of the infant should not be underestimated, and this leads to the association of all food with the mother archetype, usually symbolized by a vessel such as a bowl, goblet, chalice, grail, or by an extremely rounded and vessel-like feminine figure.³⁵ Vessel symbolism is more significant in function than might at first seem apparent:

These instruments of preservation are important for another aspect of feminine domination that is of critical importance for the development of culture, namely the storing of food.

This first measure to stave off hunger from the group when the hunt failed proved to be the foundation of property. The "stores" belonged beyond any question to the women, whose domination was thus enhanced.

At first accidentally (when the stored grains or tubers sprouted and took root), later by conscious direction, this storing of

³³*Ibid.*, Pl. 4.

³⁴*Ibid.*, pp. 31f.

³⁵*Ibid.*, pp. 39-46, 95, 120.

³⁶*Ibid.*, Pl. 40.

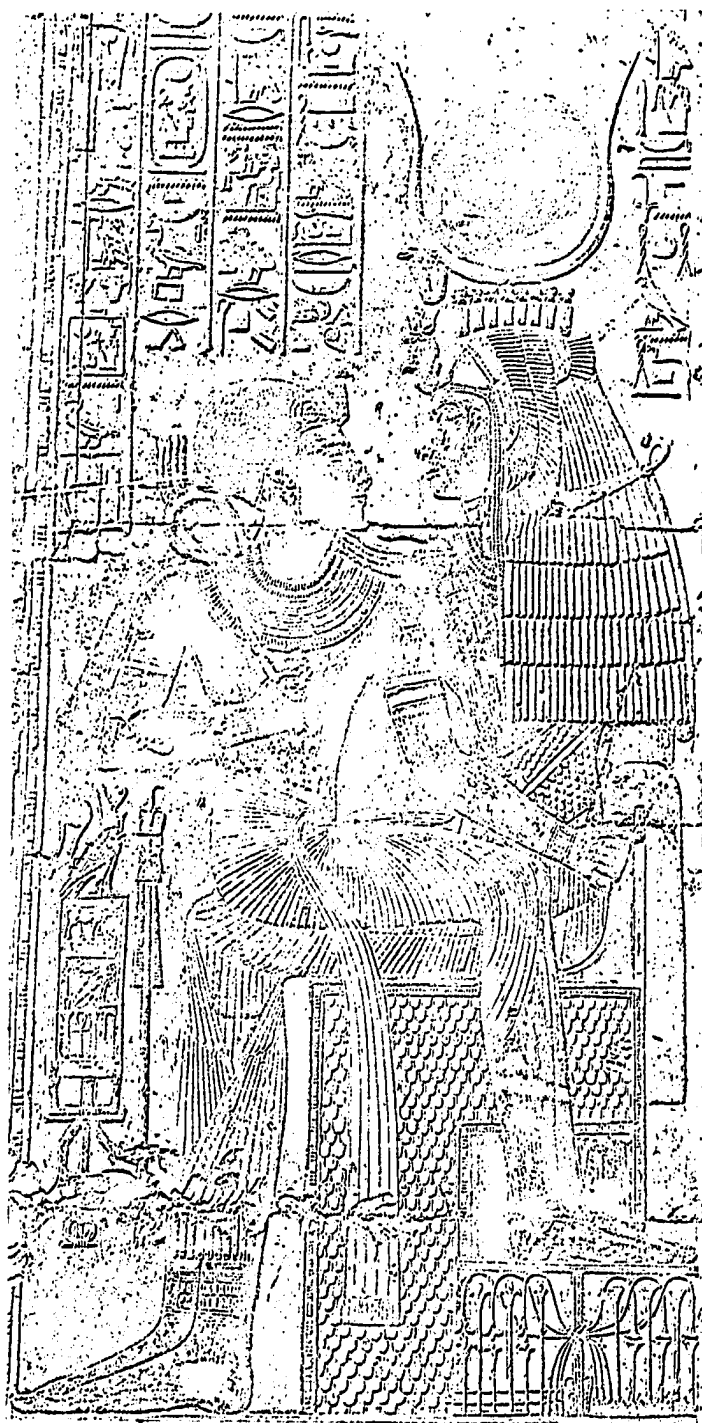


Figure 4. The Archetype of the Great Mother as dominating her creation; Pharaoh on the lap of Isis seated on the throne of Egypt.

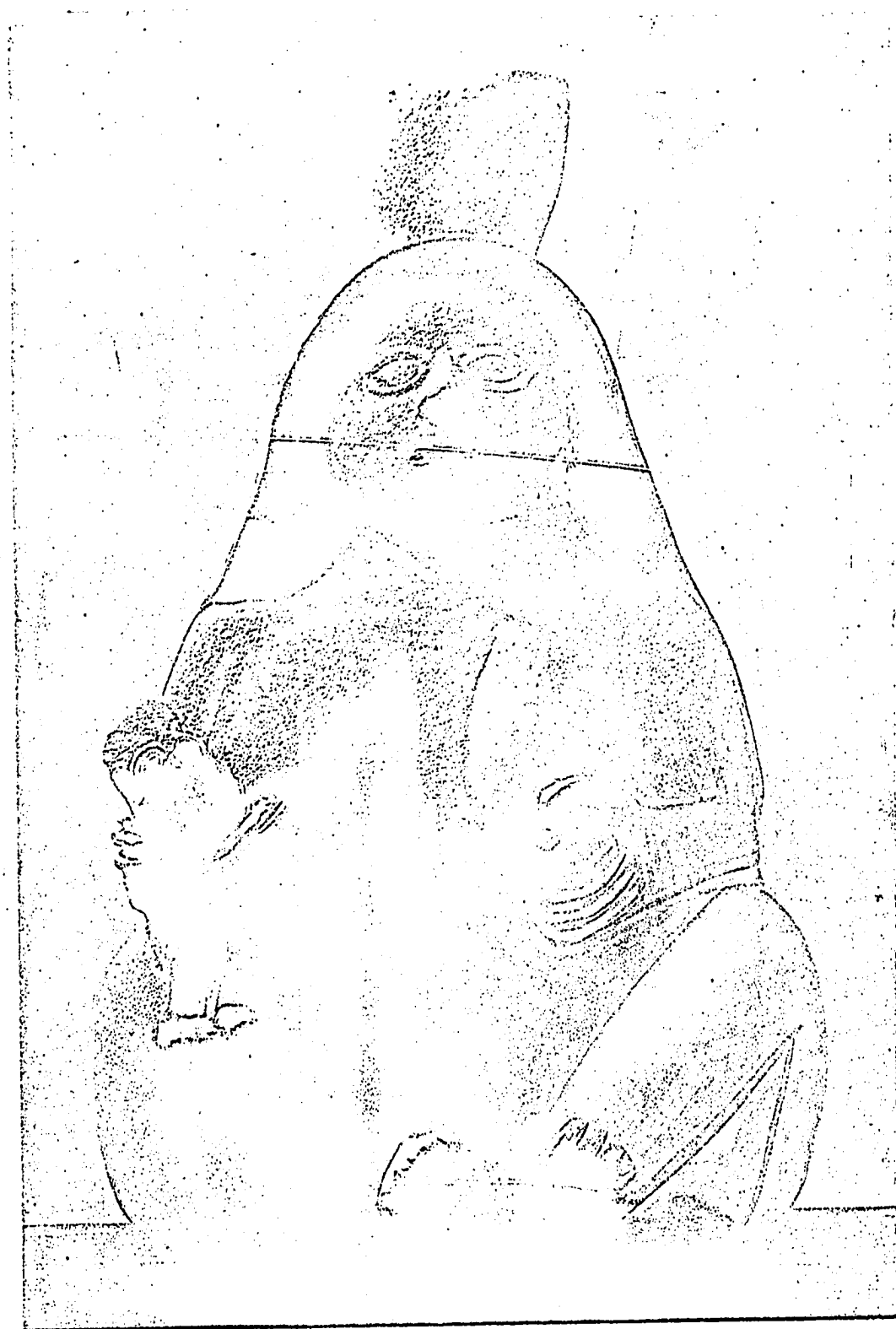


Figure 5. The Archetype of the Great Mother as a vessel-like figure.
In this case literally as it is a liquid container.

food led to the development of agriculture among the relatively sedentary female group.³⁷

Vessel symbolism is important enough to be considered archetypal. This is likewise true of other important food symbols, such as the mill or the oven, or of a type of food, such as grain.

The Virgin Mary can appear comfortably as a wheat goddess in a late Christian era, as in Figure 6.³⁸ Fire, used both to improve ceramics, and to preserve and improve food, becomes a symbol of the feminine, but is more often associated with the Anima archetype than that of the Great Mother as the emphasis is on transformation.³⁹ Hestia, the Roman hearth goddess, would be more akin to the archetype of the Great Mother. Later cultures make fire more masculine, and the god of fire becomes as Prometheus, Zeus, or Jehovah.

The Great Mother as Eros and as Agape

The Great Mother is not only creatrix and food giver, she is also the center of sexuality, indeed, of all fertility.⁴⁰ In the uroboric stage, such sexuality as existed had total quality of dissolution and extinction, but in that of the Great Mother it is genital in character.⁴¹ From the feminine viewpoint, sexuality is good but not an indication of relationship, which it becomes only under the archetype of the Anima. The Great Mother indulges in sexuality while remaining

³⁷*Ibid.*, pp. 234, 284.

³⁸*Ibid.*, p. 264.

³⁹*Ibid.*, p. 285.

⁴⁰*Ibid.*

⁴¹Neumann, *Origins*, p. 60.



Figure 6. The Archetype of the Great Mother as food giver; "The Madonna of the Sheaves."

"virgin," i.e., while not belonging to any one man personally.⁴² From the masculine point of view sexuality under the Great Mother archetypal domination consists of pleasing the Great Mother at her initiative, and as yet has none of the power drive and sadistic overtones described by Adler or Freud. The male is a separate, but dependent, creature. Ishtar as a fertility goddess is often symbolized as riding on the back of a sow in a suggestive posture, and with a figure more vessel-like than that of the patriarchal period's ideal of a Hollywood actress type (Neumann's *Great Mother*, p. 140), i.e., Athene or Artemis, the companions to maleness.

Bordering on her role as protectress is the Great Mother's function of love in other than erotic terms. The adult male and the young woman may be to her as dependent children, but they are children who know they are surrounded by love. The Great Mother loves her dependent creation massively, she is all merciful, understanding and forgiving of everything.⁴³ She is the madonna who dwarfs the divine child in functional importance.⁴⁴ Her love is of a quality that goes beyond nurture or protection and instills trust in her creation. This trust is so ingrained that organized warfare was never initiated by the matriarchal cultures, although hunting had given sufficient weaponry technique to support it.

⁴²*Ibid.*, p. 133.

⁴³Altizer, "A Critical Analysis," p. 154.

⁴⁴Neumann, *Great Mother*, p. 332.

The Great Mother as Protectrix

Love, and features of the vessel, illustrate the Great Mother's role as protectrix, as do other symbols such as shirt, dress, coat and veil, net, shield, sheltering tree, throne, or ship.⁴⁵ As a distinct category, the Great Mother as protectrix is symbolized by the Lady of the Beasts, depicted in Figure 7.⁴⁶ Here the Great Mother comfortably rides a great cat made up of all manner of lesser beasts and men. In her hand she holds the sun. She rides comfortably, for the Lady of the Beasts is so secure in her power as to dominate the animal world without hostility or antagonism, although she deals with wild as well as tame beasts.⁴⁷

While she could be regarded as a food-fertility symbol on a slightly more advanced plane than the Lady of the Plants, the central meaning of the symbol implies the power of the Great Mother to hold in check and organize the chaotic and often violent drives of forces which could disrupt the community.⁴⁸ In this role the Great Mother is difficult to distinguish from the Anima archetype, or "soul," which in part protects persons from the otherwise unbridled aggressive forces within themselves.

The Great Mother as Culture Bearer

The Great Mother as vessel-maker or tender of the fire is at the dawn of initiating culture:

⁴⁵*Ibid.*, pp. 46, 52, 98f, 119, 230.

⁴⁶*Ibid.*, Pl. 130. ⁴⁷*Ibid.*, p. 272. ⁴⁸*Ibid.*, p. 277.



Figure 7. The Archetype of the Great Mother as a protective figure, the Lady of the Beasts.

. . . early culture is in very high degree the product of the female group, and that the relative sedentariness of the matriarchal community of mothers and children was bound to provide a biological, psychological, and sociological force or the "ennoblement" of the original natural stage.⁴⁹

Because of her comparative sedentariness woman was entrusted with the care of captive young animals and as such was the tamer of domestic beasts and the founder of cattle breeding. Her greatest contribution was the domestication of the male through that first evidence of culture, ritual, according to Neumann: "What is more, she domesticated the male through the taboos that she imposed upon him, and so created the first human culture."⁵⁰

The Terrible Mother

The mention of "taboo" implies a penalty. The Great Mother who gives creation has always taken it from individuals in the form of death, and death can be sent early through the withholding of food, and protection, or symbolically through the withholding of sex, love, or the meanings of culture. The mother goddess knows no shades of grey. She gives total love in return for total obedience, but independence and rebellion lead to sudden death. Because she is all-powerful, she is inescapably dangerous. The goddess who holds the beasts of chaos in check can also release them, and point them towards women as well as men.

⁴⁹*Ibid.*, pp. 281-84.

⁵⁰*Ibid.*, p. 280.

Death as a Personification of the Terrible Mother

Figure 8 shows the mother goddess as devouring children, who offer no effective resistance to this powerful creature.⁵¹

For this woman who generates life and all living things on earth is the same who rakes them back into herself, who pursues her victims and captures them with snare and net.

Disease, hunger, hardship, war above all are her helpers, and among all peoples the goddesses of war and the hunt express man's experience of life as a female exacting blood.

This Terrible Mother is the hungry earth, which devours its own children and fattens on their corpses; it is the tiger and the vulture, the vulture and the coffin, the flesh-eating sarcophagus voraciously licking up the blood seed of men and beasts, and, once fecundated and satiated, casting it out again in new birth.⁵²

Medusa can make a man into rigid stone, as good as dead, by her very gaze.⁵³ Even Psyche, beautiful as Aphrodite, young, simple, and gentle, can approach her sleeping lover knife in hand to slay him.⁵⁴

Perhaps the connection of death with the feminine stands because of its oppositeness to birth, or the association of the grave to mother earth, or of the blood mysteries to violent death, or stiffening to "feminine" stones. Perhaps death is associated with her simply because she is so powerful and dominant that it is natural to ascribe death to her--or for her to abrogate it for herself.

⁵¹*Ibid.*, Pl. 71.

⁵²*Ibid.*, p. 149.

⁵³*Ibid.*, p. 166.

⁵⁴Erich Neumann, *Amor and Psyche* (New York: Pantheon Books, 1952, 1956), p. 81.



Figure 8. The Archetype of the Great Mother in her terrible role; the witch Rangda devouring children.

Narcissism as Distinctive of the Terrible Mother

The mother goddess's dominance is welcome before there is much differentiation from her, but her narcissism smothers as well as mothers when the ego has obtained differentiation. This puts the child or primitive in a quandary; rebellion will bring retaliation but obedience is in itself hardly tolerable. Here a splitting of consciousness can occur:

The motif of hostile twin brothers belongs to the symbolism of the Great Mother. It appears when the male attains to self-consciousness by dividing himself into two opposing elements, one destructive and the other creative. . . . The problem also reappears as the principle of opposites in Jung's analytical psychology. Here, then, we have the same psychic archetype--the twin brothers locked in a life-and-death struggle in the womb of the Great Mother.⁵⁵

The negative side becomes the negative side of the personal unconscious, the Shadow Archetype. The positive side, divorced of anything so dangerous, becomes "righteous," i.e., feels sinless while actually sinning because of the a priori reality of original sin, to use Christian categories.

Such a person becomes a mere pet of the mother goddess, existing only to please; alive, but "castrated." The goddess loves the function of the "well-oiled" machine, not the individuality of the devotee.⁵⁶

This loss of individuality may be resented to the point of interfering with sexuality. Excessive masturbation, real or symbolic impotence or self-castration, even suicide may be attributed to conflict

⁵⁵Neumann, *Origins*, pp. 95-99.

⁵⁶*Ibid.*, p. 51.

over rebelling against the matriarch.⁵⁷ The all-powerful matriarch may castrate or kill the weak individual, or withhold relationship from the stronger one, looking upon sexuality as a disgusting and insulting violation of the matriarchal psyche.⁵⁸ The Great Goddess is too narcissistic for the compromise of a relationship.

The Great Goddess demands more than passive obedience for the satisfaction of her narcissism, she demands sacrifice. In primitive times or for primitive individuals in modern times, sacrifice is the sacrifice of blood:

Because the decisive moments in the life of the female--menstruation, deflowering, conception, childbearing--are intimately bound up with a sacrifice of blood, the goddess perpetuates life by exacting bloody sacrifices that will assure the fertility of game, women, and fields.⁵⁹

The stone knife that performs the sacrifice or the fire that consumes it become derivative symbols of the Great Mother.⁶⁰ Blood is also behind the association of war and hunting with feminine deities, such as Athene and Artemis.⁶¹

Blood is in itself a symbol, however, for it insures fertility, and is not simple sadism on the part of the Great Mother. It would be as fair to say that sacrifice implies purposeful renunciation of the individual in favor of a larger context embracing the whole of life. Sacrifice is a ritual act to compensate for any disturbance of unity,

⁵⁷*Ibid.*, p. 94n.

⁵⁸Neumann, *Amor*, p. 72.

⁵⁹Neumann, *Great Mother*, p. 279.

⁶⁰*Ibid.*, p. 260.

⁶¹Neumann, *Origins*, p. 55.

the felling of a tree, the eating of an animal--or the emergence of individuality. Without pain there can be no birth.⁶² The subject of the Great Mother may, however, refuse the birth and its subsequent atoning sacrifices in order to avoid the pain. Either way, the mother goddess can be viewed as the Terrible Mother.⁶³

Fate as an Aspect of the Terrible Mother

Under the archetype of the Great Mother any change or individuality is still by her permission, for fate is ultimately her attribute. Even that most masculine aspect of the division of labor, the hunt, is shown in Figure 9 to be dependent on the matriarch's maintaining the prayer posture for an epiphany.⁶⁴ The ensnaring nature of the goddess as fate is also commonly symbolized by net, noose, spider, octopus, labyrinth, and weaving.⁶⁵ In the short run, one may free oneself from the Terrible Mother, only to find the overall trend of life has been determined by her after all; Eros deceives Aphrodite behind her back to enter relationship with Psyche, but this becomes a temporary interlude without much freedom of action.⁶⁶ Eros and Psyche do eventually manage to throw off the domination of Aphrodite, the mother goddess. Thus they come under the domination of another archetype, during the period of the rebel, hero, and patriarch.

⁶²Neumann, *Great Mother*, p. 279.

⁶³*Ibid.*, p. 30.

⁶⁴*Ibid.*, p. 114.

⁶⁵*Ibid.*, pp. 65, 177, 227.

⁶⁶Neumann, *Amor*, p. 85.

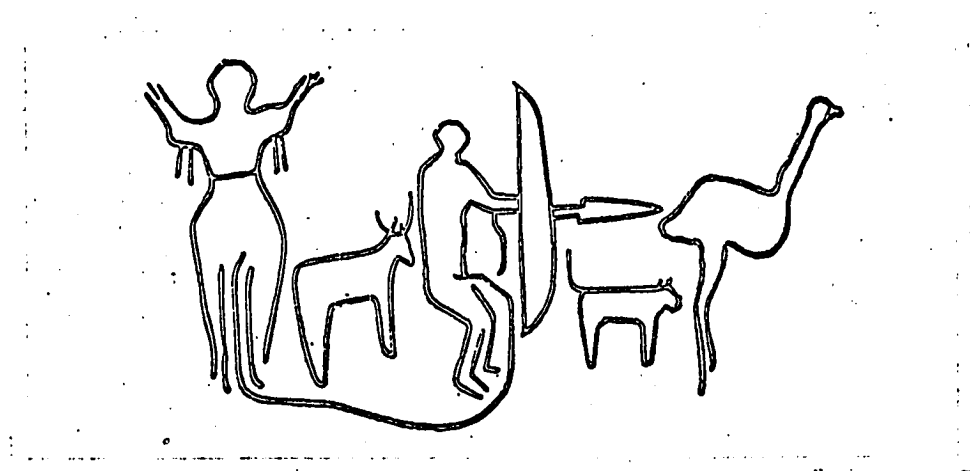


Figure 9. The Archetype of the Terrible Mother as Fate; the hunt dependent upon the magic of the matriarch.

STAGE 3: THE ARCHETYPE OF THE HERO

The hero does not come on the scene prior to the advent of patriarchy. This may sound strange if the patriarch is thought of simply as a recapitulation of the power of the Great Mother in masculine gender. This mental set is abetted by superficial views of modern Islamic cultures or the C. B. De Mille interpretation of the Pentateuch, and Freud's over-emphasis on the importance of the father in the family. Only on the surface does the patriarch appear to cause rebellion against the Great Mother, only to usurp her power. The patriarchy encourages rebellion against the patriarch! As a kind of ritual of manhood the late adolescent must summon the vitality to risk all to stand on his--or her--own two feet as an individual to be reckoned with.⁶⁷

As Neumann states:

The fight with the dragon is thus the fight with the First Parents, a fight in which the murders of both father and mother, but not of one alone, have their ritually prescribed place.⁶⁸

The father may intrude upon the uroboric union of mother and child and thus seem a powerful "bad" figure to the child, but it is more likely that the child will split his negative feelings towards the mother off from her and unjustly transfer them to the father.⁶⁹ Much of the rebellion against the father is then a safe attack against a "straw man" set up so as not to endanger the pleasant dependency on the positive

⁶⁷Jung, *Structure*, p. 391.

⁶⁸Neumann, *Origins*, p. 153.

⁶⁹Campbell, *The Hero*, p. 6.

aspect of the Great Mother. Thus there is an appearance of aggressive individuality while an actual state of dependency exists. This is a particularly pronounced neurotic state of affairs in Western Civilization where the longevity of parents does not force an independent stand because of their death.⁷⁰

However, the Hero archetype is as much the inheritance of the human as is the archetype of the Great Mother, and so the ego may just as well take another step. If it does, it still risks failure, for it must stand in the center of powerful forces, thrusting them apart. If it does so purely from unconscious rebellion, failure may result as it did when Icarus soared too near the sun and only fell back again into the sea:

Just because he is begotten by God the hero must be "devout" and fully conscious of what he is doing. If he acts in the arrogance of an ego-mania, which the Greeks called hybris, and does not reverence the numinosum against which he strives, then his deeds will infallibly come to nought. To fly too high and fall, to go too deep and get stuck, these are alike symptoms of an over evaluation of the ego that ends in disaster, death, or madness.⁷¹

The hero must dare to leap despite his own fear, see dignity in himself despite his weakness, yet view what he opposes as a worthy adversary or a loyal opposition.⁷² He fights the past and its status quo not because the past is bad, but because the future also contains good.⁷³ He proves his rebellion is not petty by risking his life

⁷⁰Jung, *Structure*, p. 396.

⁷¹Neumann, *Origins*, pp. 152, 188. ⁷²*Ibid.*, pp. 5, 312.

⁷³Campbell, *The Hero*, p. 337.

to obtain his ends, and/or by returning the fruits gathered for those ends to society.⁷⁴

Again a reminder is necessary that the influence of the Hero archetype does not lead to a permanent realization of freedom from the uroboric and mother archetypes:

The dragon fight is correlated psychologically with different phases in the ontogenetic development of consciousness. The condition of the fight, its aim and also the period in which it takes place, vary. It occurs during the childhood phase, during puberty, and at the change of consciousness in the second half of life, wherever in fact a rebirth or a reorientation of consciousness is indicated.⁷⁵

The Hero Rebels Against the Great Mother

The Great Mother is usually rebelled against in the form of the Terrible Mother, most often symbolized by a fish, whale, or dragon.⁷⁶ Such a rebellion is depicted in a pre-columbian Peruvian symbol in Figure 10, and the outcome is by no means certain.⁷⁷ In Jungian thought, the rebellion must be won by adolescence if the person is not going to spend the first half of life as a neurotic.⁷⁸ Freud would probably push the crucial time period back into the Oedipal period in childhood, and certainly Erikson would take it back to the anal, and Klein to the oral.

Whenever "hero" is used, so also could be "heroine," for the

⁷⁴*Ibid.*, pp. 30-35.

⁷⁵Neumann, *Origins*, pp. 204f.

⁷⁶*Ibid.*, p. 340n.

⁷⁷Neumann, *Great Mother*, p. 180.

⁷⁸Neumann, *Origins*, p. 205.



Figure 10. The Archetype of the Hero rebels against the Great Mother as the terrible mother fish; pre-columbian from Peru.

woman too must rebel against both parents. The human being in Figure 10 is not distinctively masculine to a non-Inca. A woman would be apt to picture two women clashing, perhaps Mother Sea against Mother Earth, as seems to be the case in Aphrodite's problem with Psyche.⁷⁹ The clash between two feminine elements may be more subtle and less violent than between masculine and feminine:

But here we must point to an essential difference in the structure of male and female which has never been sufficiently emphasized. Man experiences the "masculine" structure of his consciousness as peculiarly his own, and the "feminine" unconscious as something alien to him, whereas woman feels at home in her unconscious and out of her element in consciousness.⁸⁰

Aphrodite and Psyche do not have a direct battle as does Tiamat with Marduk, but rather prove themselves with tasks and by winning the loyalty of Eros through character and cleverness. They have more in common with each other than they do with Eros.⁸¹

The Dragon Fight from the Male Point of View

First, from the male point of view, there is the quandary of whether or not to rebel at all, since dependency on the Great Mother has its rewards as well as limitations upon freedom. Then, if he rebels as Eros does in secret by withdrawal, there is the problem of allowing the partner to rebel. Eros does not want Psyche to rebel and become a new Aphrodite, but at first wishes to relate to her as a

⁷⁹Neumann, *Amor*, p. 90.

⁸⁰Neumann, *Origins*, p. 125n.

⁸¹Neumann, *Great Mother*, p. 305f.

child, i.e., he assumes the power of the Great Mother in his relationship with Psyche, simply reversing roles in the game of life with no developmental advance.⁸²

The decision is not all the hero's; the Great Mother reminds Eros of the benefits of her love and the power she has over his fate. To her, the peership of Eros would be the death of her power: Hades' marriage of Kore is a marriage of death.⁸³

If the hero's rebellion is successful, he receives more than his freedom, for when the Terrible Mother is killed, the fruitful and joyous side of the feminine is again made available to him, and this occurrence brings him to the threshold of the Anima archetype.⁸⁴ However, while still under the influence of the Hero archetype, he may well be more the master of woman than a companion.⁸⁵ Having won so great a battle against the feminine at no great risk, best not give her enough latitude to recover her powers.

The Dragon Fight from the Female Point of View

While the clash may be more subtle and less violent when the female rebels against the Terrible Mother, it is more complex in that a woman as well as a man gives consciousness a masculine character and unconsciousness a feminine one.⁸⁶ Thus to expand consciousness means

⁸²Neumann, *Amor*, p. 80.

⁸³*Ibid.*, pp. 62, 91.

⁸⁴Neumann, *Origins*, p. 199.

⁸⁵Campbell, *The Hero*, p. 120.

⁸⁶Neumann, *Great Mother*, p. 148.

to expand maleness and give femininity a negative character.⁸⁷ The woman in rebellion is apt to become the phallic woman, the witch with the broomstick between her legs, Athene in armour, Artemis and her arrows. She becomes a companion of man in certain specialized pursuits, or a competitor as the 20th century career girl, but not a family partner unless she can permit the Animus-Anima archetype to break through. Like the patriarch, she is afraid to risk the fruits of a hard-won battle in a compromise with the Great Mother that could allow her to be independent *and* feminine. The merciful aspects of the Good Mother seem too at odds with the abstract gains of masculine consciousness; light and knowledge are too intrinsically precious to risk in dialogue with man or woman.⁸⁸

The Hero Rebels Against the Terrible Father

Both the hero and the heroine must rebel against the Great Mother, and likewise, both must rebel against the Terrible Father if they are not going to fixate at a fairly primitive level. The Terrible Father is a more diversified figure than the mother, more subject to cultural variation, and less "all or nothing" in response than the Terrible Mother. He may represent culture as opposed to nature, although so may the Great Mother.⁸⁹ It might be more accurate to say he

⁸⁷Neumann, *Great Mother*, p. 148.

⁸⁸Neumann, *Amor*, pp. 76, 81, 113.

⁸⁹Neumann, *Origins*, p. 186.

represented the ideal.⁹⁰ He is usually rebelled against as the hoarder of the general benefit, although he might simply be conserving an ideal that was once viable but is now outmoded.⁹¹ The Terrible Father may represent consciousness against the unconsciousness of the feminine, and be too one sided.⁹² He is often "spirit" as spirit opposes nature.⁹³

Death is not the primary danger in rebelling against the Terrible Father, as it is with the Great Mother, but at worst castration, being overwhelmed by spirit, loss of contact with nature, perhaps even homosexuality.⁹⁴ The above is for the male. The Jungians say little about special problems involved for the woman, indeed, the rebellion against the Great Mother is so dramatic for them they do not discuss rebellion against the father adequately, in this writer's opinion. Perhaps they feel Freud's specialty was in this area in his formulations of the Oedipus complex, and so abandon the field to him. As discussed on page 70, perhaps the problem for the woman is whether to be the happy child, as Psyche was for a time with Eros, or whether to be an adult even at the risk of losing relationship.

Figure 11 depicts Theseus slaying the minotaur.⁹⁵ Pictorially,

⁹⁰Neumann, *Great Mother*, p. 49.

⁹¹Campbell, *The Hero*, p. 15.

⁹²Neumann, *Great Mother*, p. xlii.

⁹³Neumann, *Origins*, p. 254.

⁹⁴*Ibid.*, p. 254.

⁹⁵Campbell, *The Hero*, p. 24.

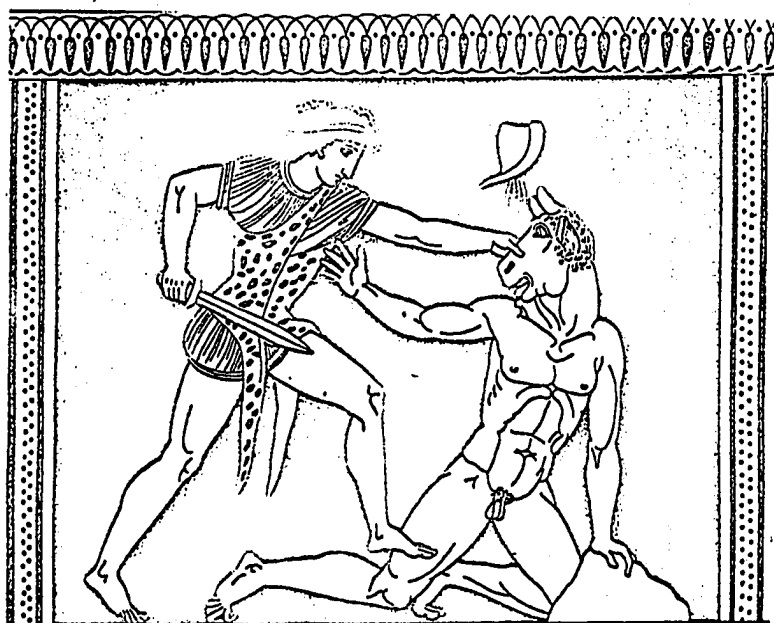


Figure 11. The Archetype of the Hero: Minotaurectomy; Theseus slays the Minotaur, the hero in rebellion against the Terrible Father.

it is a good representation of a successful rebellion against the figure of the Terrible Father, although the original myth is probably a rebellion against the Great Mother, since the Minotaur lives in a labyrinth and is the child of the queen, demanding blood sacrifice.

STAGE 4: THE ARCHETYPE OF THE SHADOW

Any child who reaches adult age will have won or lost in confrontations with the archetypes of the Uroboros, Mother, and Hero, with the archetypes becoming conscious--or conscious enough to be symbolized--in some form. In the latter, the adolescent typically projects his "Hero" onto a historical figure, such as a teacher, public figure, or quite often Christ, and struggles against their opponents. Less than a majority, considerably less, persons advance beyond these three stages consciously or through conscious awareness of symbols leading beyond them. Later stages of development influence behavior unconsciously, but comparatively few people can bring them into consciousness without psychotherapy, particularly in a secular age.

The "Persona" Wards Off the Shadow

The problem of avoiding consciousness beyond the first three Jungian developmental stages has to do in its inception with the tendency of the Great Mother to demand such perfection that the child splits himself into two persons, described already on pages 61f. The "good" person is termed by Jung the "Persona," which means "mask." At first it adapts the person to the Great Mother, and eventually to the

collective social environment, but only on conscious levels.⁹⁶ It is reminiscent of the "idealized image" of the neo-Freudian, Karen Horney. By developing a Persona, a man can fool more than the Great Mother, he can come to believe he is the Persona:

The "man without a shadow" is statistically the commonest human type, one who imagines he actually *is* only what he cares to know about himself.

Confrontation with an archetype or instinct is an *ethical* problem of the first magnitude, the urgency of which is felt only by people who find themselves faced with the need to assimilate the unconscious and integrate their personalities.

The "common man," who is preponderantly a mass man, acts on the principle of realizing nothing, nor does he need to, because for him the only thing that commits mistakes is that vast anonymity conveniently known as "State" or "Society."

The mass man . . . has the privilege of being at all times "not guilty" of the social and political catastrophes in which the whole world is engulfed.⁹⁷

Innocence carried beyond young adulthood is then an ethical problem, for unrecognized evil cannot be overcome, but still exists:

Those who are innocent always strive to exclude from themselves and to negate in the world the possibilities of evil. This is the reason for the persistence of evil--and this is evil's secret. The function of evil is to keep in operation the dynamics of change. Cooperating with the beneficent forces, though antagonistically, those of evil thus assist in the weaving of the tapestry of life; hence the experience of evil, and some extent this experience alone, produces maturity, real life, real command of the powers and tasks of life.

The forbidden fruit--the fruit of guilt through experience--had to be swallowed in the Garden of Innocence before human history could begin. Evil had to be accepted and assimilated, not avoided.⁹⁸

⁹⁶Neumann, *Origins*, p. 351. ⁹⁷Jung, *Structure*, pp. 208f.

⁹⁸Heinrich Zimmer, *The King and the Corpse* (New York: Pantheon Books, 1948, 1956), p. 49.

The Shadow Compensates for the Persona

The "bad" side of the splitting which takes place in all persons is termed the "Shadow."⁹⁹ The Persona is constructed to hide the Shadow, which presents a fundamental contrast to conscious personality.¹⁰⁰ The Shadow is both an archetype of the collective unconscious and the repressed portions of the personal unconscious. Jung tends to criticize Freud's system for its narrow perspective, rather than its errors, lumps all of Freudian psychology into the "personal unconscious" part of the Shadow. It is important to keep in mind that parts of the super-ego can be repressed as well as the id, so that the Persona masks admirable as well as evil qualities!¹⁰¹ That is, the desire to act-out a good impulse, for example in race relations, could be repressed in a young adult whose parents were ardent segregationists. It is the feeling content that is negative in the Shadow, not necessarily the moral content, on the ideational rather than the emotional level.¹⁰² Because strong feeling is involved, exploring the Shadow is not an intellectual effort, but an ethical one involving suffering and passion.¹⁰³ Without dealing with the Shadow experientially there can be no personal approach to sacred figures.¹⁰⁴ The religion of the Persona is too small a

⁹⁹Jung, *Integration*, p. 20. ¹⁰⁰Jung, *Mysterium*, p. 497.

¹⁰¹Carl C. Jung, *Aion* (New York: Pantheon Books, 1951, 1959), p. 266.

¹⁰²*Ibid.*, p. 28.

¹⁰³Jung, *Structure*, p. 208.

¹⁰⁴Jung, *Integration*, p. 20.

fragment of the psyche to be of worth, for Christ demands the total person. That total person is not easy to offer:

The Shadow is a moral problem that challenges the whole ego-personality, for no one can become conscious of the Shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real.¹⁰⁵

Integrating the Shadow is the prelude to relationship, for companionship among men also involves a more authentic confrontation between two psyches than is available from the interaction between two Personas: two zeroes add up to zero. Psyche only comes to love Eros when she is able not only to discover her own Shadow, but his as well, and love him despite both their inadequacies:

Only in a squalid, lightless existence can Psyche mistake her lover for a beast, a violator, a dragon, and only as a childish ignorant girl (but this too is a dark aspect) can she suppose that she is in love with a "higher husband" distinct from the lower dragon. In the light of irrupting love Psyche recognizes Eros as a god, who is the upper and lower in one, and who connects the two.¹⁰⁶

Most persons are not so precocious as Psyche and Eros for despite marriage at an earlier age, those who integrate their Shadows and thus obtain a real relationship seldom do so before their thirty-fifth to fortieth years.¹⁰⁷ This is partly because the power struggles involved in sheer physical existence dominate the interest until then, and also because the anxiety caused by the realization that life is

¹⁰⁵Jung, *Aion*, p. 8.

¹⁰⁶Neumann, *Amor*, p. 78.

¹⁰⁷Jung, *Structure*, p. 391; and Carl G. Jung, *The Development of Personality* (New York: Pantheon Books, 1954), p. 190.

half over spurs a person to advance in psychic development--or to decay childishly towards death.

The Shadow Encourages Projection

It has been pointed out that the Persona allows an individual to feel guiltless by repressing his Shadow. When this is the case, the Shadow is projected onto others. Resistances to giving up the repression of the Shadow revolve mostly around having to withdraw one's projections and face the fact that not all evil is outside oneself.¹⁰⁸ Psyche, the "gentle and simple-hearted," must become hard and tough enough to struggle in a non-illusory manner with life if she wishes to united with the god of love.¹⁰⁹

Personal Attributes of the Shadow

The Shadow is always the same sex as the subject.¹¹⁰ It lends itself to personified form rather than non-human symbolism.¹¹¹ Personal attributes of the Shadow are more accessible than archetypal attributes, probably because they carry a lower energy charge.¹¹² Jung was of the opinion all persons had a dominant mode of dealing with life, a secondary mode, and both a mildly and a deeply repressed mode. Furthermore all might be typed under just four modes: "Thinking," "Feeling," "Sensation," and "Intuition." In addition to culturally

¹⁰⁸Jung, *Aion*, p. 9.

¹⁰⁹Neumann, *Amor*, p. 76.

¹¹⁰Jung, *Aion*, p. 10.

¹¹¹Jung, *Integration*, pp. 88f.

¹¹²Jung, *Aion*, p. 8.

disapproved contents, the Shadow contains the two repressed functions of Jung's typology.¹¹³

Archetypal Attributes of the Shadow

The Shadow archetype reaches back into the realm of the primitive forebearers and perhaps even to animal ancestors, and so comprises the historical aspect of the unconscious.¹¹⁴ It is apt to be personified in the form of the Antagonist, a devil, demon, or individual felt to be all-powerful and evil.¹¹⁵ When the Persona does not adequately protect the ego, but the individual cannot admit the Shadow into consciousness, the ego can be assimilated by the Shadow and a state of possession occurs. As the Shadow is the historically older human being, this possession means the ego becomes more infantile and primitive; a man becomes boyish, the woman a "flapper," and both give themselves airs that belong to the past.¹¹⁶

Integrating the Shadow

The first step in integrating the Shadow is apt to be the focusing of unconscious projections into a conscious Antagonist. The prelude to union is open conflict, often of some duration.¹¹⁷ Of course there could be a fixation at this point. Next there comes a standstill that Christians usually refer to as the "dark night of the

¹¹³Altizer, "A Critical Analysis," p. 147.

¹¹⁴Jung, *Aion*, p. 266.

¹¹⁵Neumann, *Origins*, p. 352.

¹¹⁶Jung, *Integration*, p. 91.

¹¹⁷Jung, *Mysterium*, p. 365.

soul," and upon which Jung comments:

Confrontation with the Shadow produces . . . a dead balance, a standstill that hampers moreal decision and makes conviction ineffective or even impossible. Everything becomes doubtful, which is why the alchemists called this stage "nigredo," or "tenebrositas," chaos, melancholia.¹¹⁸

The dangers in the nigredo depression are not to be taken lightly (Jung must mean there is risk of psychosis), and ought not to be undertaken alone.¹¹⁹ The yoga needs his guru, Luther needed von Staupitz, the alchemist needed a familiar, and the modern is best off with a psychotherapist.¹²⁰

The Shadow crisis of middle life must be dealt with if maturation is to continue, for it is impossible to advance beyond youthful psychology if the Shadow is not resolved.¹²¹ Persons who enter psychotherapy find the Shadow the first archetype to comprehend, for it is closest to consciousness.¹²² It must be added that the majority of men and women do not take such a major step as admitting their own involvement in sin and evil, and so below the surface remain adolescent if not childish, according to the Jungian point of view. The archetype of the Shadow (along with that of the Anima-Animus) is the most disturbing to the ego, so the most difficult to face.¹²³

¹¹⁸*Ibid.*, p. 497.

¹¹⁹Jung, *Aion*, p. 22.

¹²⁰Jung, *Mysterium*, pp. 496, 521; see also Campbell, *The Hero*, pp. 201f.

¹²¹Jung, *Aion*, p. 22.

¹²²Altizer, "A Critical Analysis," p. 22.

¹²³Jung, *Aion*, p. 8.

Symbols of the Shadow

From the previous discussion one would expect the Shadow to be symbolized in ways that show conflict within one creature--or unity--particularly if it is not projected onto an actual person. Animals in a dream or fantasy may symbolize the Shadow, especially when there is the need for considerable compensation for the Persona, although animals can of course symbolize the Great Mother or the Terrible Father. The uroboros as the snake swallowing its own tail can symbolize the Shadow in the sense of the integration and assimilation of the opposite, but it can also stand for primal unity or death and rebirth. The lion often symbolizes the Shadow since it has both noble and dangerous qualities. The peacock is sometimes projected onto others and as such is a Shadow figure standing for pride, (but the peacock can also symbolize the Phoenix).¹²⁴

More humanized forms of the Shadow have been mentioned as the Antagonist, probably a variety of Satan, and as twins such as Jacob and Esau, Balin and Balan.¹²⁵ This symbolization is a healthy sign for it means a withdrawal of the need to project evil upon one's neighbors.¹²⁶ The Trickster figure symbolizes the Shadow well, for it is apt to function as god, man, or animal, good or evil, depending upon

¹²⁴Jung, *Mysterium*, pp. 214, 365.

¹²⁵Zimmer, *The King*, p. 148.

¹²⁶Carl G. Jung, *The Archetypes of the Collective Unconscious* (New York: Pantheon Books, 1933, 1959), p. 266.

the moment.¹²⁷ As no non-hieroglyphic types of trickster were depicted in the Jungian corpus, resource was made to fairy tales to present one. Figure 12 shows a leprechaun.¹²⁸ Figure 13, page 83, is a court jester, like the leprechaun, noted both for wisdom and impishness.¹²⁹

Even more apt as a Shadow symbol is a centauric figure, whether a horse and rider, Pan, or Centaur, for it compounds the animal instinct with human virtue pictorially.¹³⁰ Jung cites a picture of a shaggy, hair-covered, wild man on a unicorn, but here the man is beast-like and the horse overly refined, so again a fairy tale illustration was used to show Pan as reproduced in Figure 14, page 84.¹³¹ As this interpretation seemed to lack the numinosity associated with the myths of Pan, a centaur was found that was more appropriate, but the picture was unearthed too late for the mechanics of the reproductive process.¹³²

STAGE 5: THE ARCHETYPE OF THE WISE OLD MAN

Often the symbol of the Wise Old Man (or woman) occurs

¹²⁷*Ibid.*, pp. 263-70.

¹²⁸Olive Beaupre Miller, *My Book House* (Chicago: Book House for Children, 1920, 1937), III, 30.

¹²⁹Ruth Plumly Thompson, *The Yellow Knight of Oz* (Chicago: Reilly & Lee, 1930), p. 195.

¹³⁰Zimmer, *The King*, p. 38.

¹³¹Miller, *My Book House*, VI, 145.

¹³²Felix Guirand (ed.), *Larousse Encyclopedia of Mythology* (New York: Prometheus Press, 1960), p. 183.



Figure 12. The Archetype of the Shadow; a leprechaun as a trickster figure.



Figure 13. The Archetype of the Shadow; a court jester as a trickster figure.

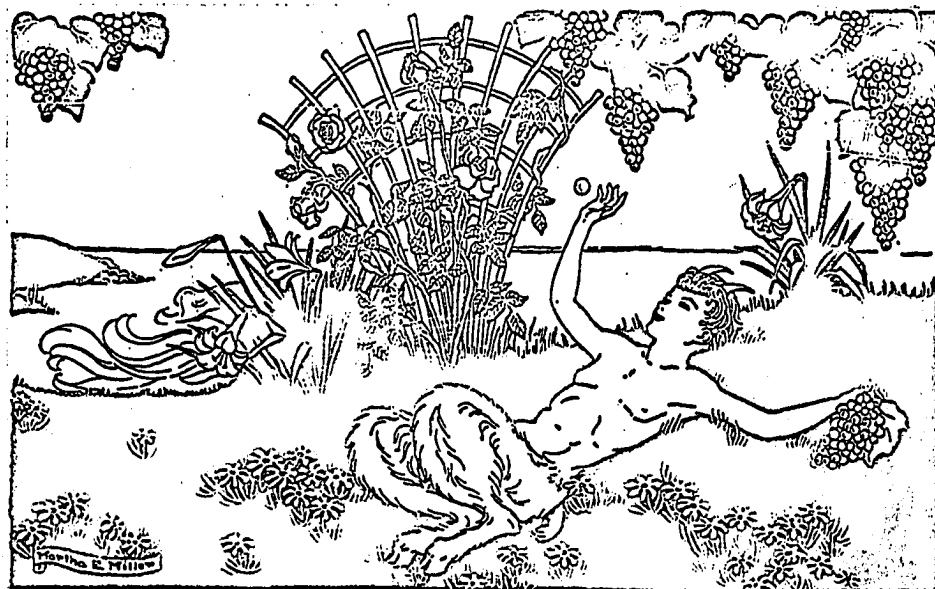


Figure 14. The Archetype of the Shadow; Pan as a shadow figure.

following the resolution of the Shadow and preceding the resolution of the Anima-Animus. Of course, developmental symbols do not always occur so neatly in sequence, and this very favorable symbol can crop up at various times. Jung and the Jungians do not explore the psychodynamics of the Wise Old Man in as much detail as other archetypal figures, although they mention the archetype, in passing, with great frequency. It is usually brought up in any discussion of either the Shadow or the Anima-Animus.

The Wise Old Man is symbolized exactly and simply as a wise and beneficent old person, usually a man but sometimes a woman. Merlin the Magician, in his role as intuitive wisdom, is a classical example of the Wise Old Man.¹³³ Hermes is sometimes drawn by the alchemists as the Wise Old Man, and a king or a religious hermit often fills the role. In the Judeo-Christian tradition Jethro, Moses' father-in-law, a Midianite priest, fits the description.¹³⁴ Figure 15 was taken from a folk-tale to depict the Wise Old Man, as Jung's illustrations invariably show him in some complex interaction with several other figures, who may in themselves be complex.¹³⁵

The Wise Old Man Helps the Hero

The Wise Old Man or Woman may appear at just the right moment

¹³³Zimmer, *The King*, p. 134n.

¹³⁴Jung, *Aion*, p. 229.

¹³⁵Alfred Lord Tennyson, *Idylls of the King* (New York: Heritage Press, 1939), p. 137.



Figure 15. The Archetype of the Wise Old Man; Merlin the Magician, guardian of Arthur and originator of the Round Table.

to help the hero slay the dragon or the ogre:

The doctor (M.D.) is the modern master of the mythological real, the knower of all the secret ways and works of potency. His role is precisely that of the Wise Old Man of the myths and fairy tales whose works assist the hero through the trials and terrors of the weird adventure.

He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds, and finally dismisses the conqueror, back into the world of normal life, following the great adventure into the enchanted night.¹³⁶

Appearing in a contest against one of the terrible parents he, as a good parent, can indicate that the parents really desire the rebellion, so that their good sides, the wise old figure, may be freed.¹³⁷ When this is true, the function of the Wise Old Man is similar to that of the Anima-Animus archetype, although the Wise Old Parent will be of the same sex as the hero or heroine, while the Anima-Animus is the opposite, and a most complex archetype.

The Wise Old Man Helps Integrate the Shadow

It has been mentioned that danger exists in trying to integrate the Shadow alone, and that a companion is helpful. This companion is usually another person who relates, understands, and protects against the overwhelming quality of the unconscious.¹³⁸ Jungian discussion of

¹³⁶Campbell, *The Hero*, p. 9.

¹³⁷Edward Glover, *Freud or Jung?* (New York: Meridian Books, 1956, 1960), p. 131.

¹³⁸Jung, *Integration*, p. 43.

the Wise Old Man suggests that this archetype may also be a protective "companion," so that the archetype of the Shadow is not overwhelming. If so, then the Wise Old Man archetype could be projected onto a human companion, making the person seem more helpful than he might be in function. This would explain one turn taken by "transference" to the psychotherapist.

The archetype usually appears before an individual has integrated its function into his life, but Jung's critic Glover sees the Wise Old Man as coming at the end of an achievement, that of the dissolution of the Persona. The dynamics would seem to be that the Wise Old Man symbolizes the parents, who forgive the individual for not presenting a perfect child, i.e., the Persona.¹³⁹

Altizer, referring to a passage in Jung, believes the Wise Old Man symbolizes the individual's discovery of truth, for the Wise Old Man is a bearer of truth.¹⁴⁰ In so far as this assertion had to do with inner truth, it would fit with integrating the Shadow, but in so far as it means a quest for objective truth, the archetype of the Puer Aeternis would be involved more than that of the Shadow.

The Wise Old Man Helps the Union of Opposites

The "coniunctio," or union of opposites, usually takes place within a medium. The most significant coniunctio is apt to be the

¹³⁹Glover, *Freud or Jung?* p. 132.

¹⁴⁰Altizer, "A Critical Analysis," p. 154, quoting Carl G. Jung, *Two Essays on Analytical Psychology* (New York: Pantheon Books, 1928, 1953).

Anima-Animus union, i.e., the union of the individual's ego with his hitherto repressed Anima, and the medium is apt to be the Wise Old Man.¹⁴¹ In this case he definitely appears after the Shadow has been recognized in thorough fashion, and typically aids a solution of one's relations to the opposite sex.¹⁴² That is, much of the Shadow resolution has had to do with a rebellion against the internalized parents, and now the individual must deal with his own contemporary family rather than his past one.

Glover sees the Wise Old Man as occurring following the Anima-Animus resolution; he symbolizes a new goal tendency as the result of the union, and a heightened individuality.¹⁴³ Like Altizer, he may be confusing the Wise Old Man with the Puer Aeternis archetype, with which it is closely related.

The Wise Old Man as Psychopomp

The Wise Old Man as the "old king" may retire from the scene in order that the newly born individual may proceed to his paradise, having been guided through the desert by the Wise Old Man, who has provided the meaning along the way.¹⁴⁴ A figure which provides meaning has about it a bit of the numinous, and one who has this quality and leads souls to a paradise may have connections in both the world and

¹⁴¹Jung, *Mysterium*, p. 461.

¹⁴²*Ibid.*, p. 495.

¹⁴³Glover, *Freud or Jung?* p. 131.

¹⁴⁴Jung, *Integration*, pp. 85ff.

heaven, and be the intermediary between them. Mercurius, the humanized version of the philosopher's stone, is often shown as an old man, and was even thought of as a manifestation of Christ or of the Holy Spirit to the alchemists, "that part of God which, when he 'imagined' the world, was as it were left behind in his Creation . . ." ¹⁴⁵

Figure 16 shows a Wise Old Man, perhaps an alchemist or even Mercurius, holding a cup symbolizing the retort, in which a perfect union has just been accomplished, symbolized by the lovers. ¹⁴⁶ The resemblance to the elevation of the communion chalice, and the fact that the retort resembles a chalice more than a crucible, may have been intentional, as the alchemists believed the transmutation occurred as an act of God analogous to transubstantiation in the mass.

STAGE 6: THE ARCHETYPES OF THE ANIMA-ANIMUS

The incidence of a marriage as the fulfillment of the Wise Old Man's work, particularly in alchemy, occurs frequently, and the figures are as archetypal as is that of the Wise Old Man. They are the extra two characters in the drama of boy-meets-girl. Termed the Anima and Animus, the feminine within men and the masculine within women, they are to this writer the most complex of the archetypes. They are one of the most dominant aspects of the unconscious, particularly in the life of the common man, whose vocation and other interests may

¹⁴⁵Jung, *Mysterium*, pp. 490f.

¹⁴⁶Carl G. Jung, *Psychology and Alchemy* (New York: Pantheon Books, 1939, 1953), p. 394.

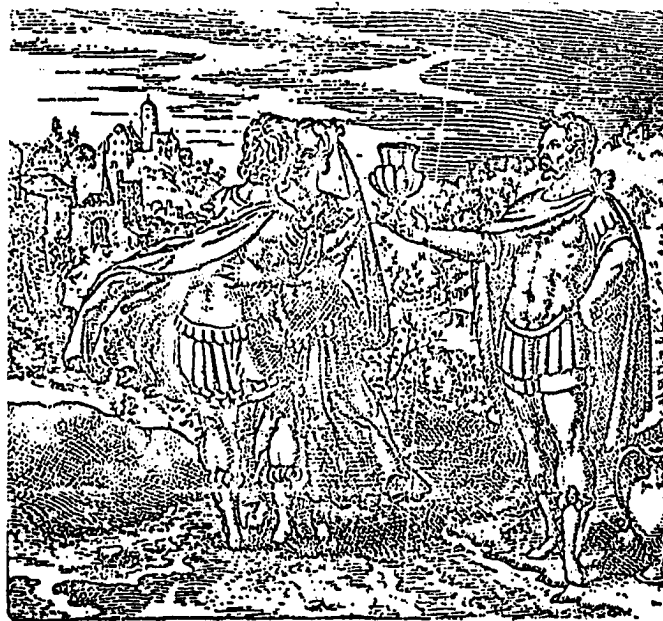


Figure 16. The Archetype of the Wise Old Man; an alchemist or Mercurius holding the retort aloft which has accomplished a perfect union, symbolized by lovers.

lack compensations that put the importance of his marriage relationship into perspective. These are the archetypes that control the reconciliation of opposites, including the opposites of male and female, which interact on conscious levels within the "institution" of marriage.

The Importance of the Anima-Animus Archetype

The Persona related the individual to the outer world, but the Anima-Animus archetype not only relates the individual to that part of the outer world having to do with the marriage partner, but the inner world as well.¹⁴⁷ And that inner world is complicated, it includes parent introjects, and opposite sex components, i.e., the portions of one's parents that become part and parcel of oneself.¹⁴⁸ It includes, like the Shadow, elements of the primordial consciousness:

The Anima and Animus live in a world quite different from our own; in a world where the pulse of time beats ever so slowly; where the birth and death of individuals count little, and where ten thousand years ago is yesterday.

No wonder that their aspect is strange--so strange that their intrusion into consciousness often blast into fragments the all-too-feeble brainpans of unfortunate mortals.

Anima and Animus contain the greater part of the material which appears in insanity, more especially in schizophrenia.¹⁴⁹

Primordial consciousness is polytheistic, rather than monotheistic,

¹⁴⁷Altizer, "A Critical Analysis," p. 93, quoting from Carl G. Jung, *Psychological Types* (New York: Harcourt, Brace, 1923), pp. 588-96; see also Glover, *Freud or Jung?* p. 131.

¹⁴⁸Jung, *Archetypes*, p. 69.

¹⁴⁹Jung, *Integration*, p. 25.

which does not make this archetype less difficult to understand, but does suggest even that the Anima and Animus are in terms of their power, "gods."¹⁵⁰ Thus the Anima-Animus plays a dominant, although unconscious role, in ego development.¹⁵¹

The Anima-Animus archetypes are further from consciousness than the Shadow, which means they are seldom if ever realized outside the therapeutic situation. In fact, Jung states that few of his patients who are not themselves psychotherapists bring this archetype into consciousness.¹⁵² This is somewhat puzzling, as the Shadow carries a much more negative feeling tone, and the Anima-Animus is felt to be fascinating and numinous.¹⁵³ Perhaps theology's view of original sin and Christ's impatience against the righteous have created a cultural situation where the Shadow side can be admitted, but homosexual taboos have made it culturally difficult to see opposite sex traits in oneself.

Then there is the threat of changing patterns of considerable duration, re-examining one's relationship to one's parents, and especially changing the type of "payoff" one is receiving from any neurotic dovetailing present in the marriage relationship, to borrow a term from Eric Berne.¹⁵⁴ Failure to make the archetype conscious means

¹⁵⁰Jung, *Aion*, pp. 21, 268.

¹⁵¹David Rapaport, "A Historical Survey of Psychoanalytic Ego Psychology," *Psychological Issues*, I:1 (1959), 31n.

¹⁵²Jung, *Aion*, pp. 10, 267. ¹⁵³*Ibid.*, p. 28.

¹⁵⁴Eric Berne, *Transactional Analysis in Psychotherapy* (New York: Grove Press, 1961).

failure to achieve deep relationships, for the projection phenomenon of the Anima-Animus operates so that the Anima in man and the Animus in woman are experienced as the reality of the opposite sex.¹⁵⁵

Conjunction Symbolism

The conjunction of man and woman in marriage and in sexuality is so universal as to dominate a discussion of the unity of opposites, as it has thus far. However, except for the mass man, other unities of opposites may have great importance, which is one of Jung's major points of departure from Freud:

The factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love.

To begin with they form a dualism; for instance the opposites are moist-dry, cold-warm, upper-lower, spirit-body, heaven-earth, fire-water, bright-dark, active-passive, gaseous-solid, precious-common, good-evil, open-hidden, East-West, living-dead, masculine-feminine.¹⁵⁶

In fact, "There is no instinct in man that is not balanced by another instinct. . . . The structure of the psyche is not unipolar."¹⁵⁷ The fundamental process of the human organisms may be said to be always to re-establish a wholeness between two opposing forces.¹⁵⁸

Next to the opposites of male and female, narrowly defined, the Jungians are especially interested in these opposites generalized

¹⁵⁵Neumann, *Great Mother*, p. 24. ¹⁵⁶Jung, *Mysterium*, p. 3.

¹⁵⁷Jung, *Development*, p. 81.

¹⁵⁸Ira Progoff, *The Death and Re-Birth of Psychology* (New York: Julian Press, 1956), p. 103.

to Eros-Logos; i.e., body-spirit unconscious-conscious, time-eternity.¹⁵⁹ These and other unions of opposites are discussed in great detail in Jung's various books on the alchemical process.

The opposites of male and female, while only one of the possible pairs of opposites, is the "most important one in practice and the commonest."¹⁶⁰ But when a man meets a woman, it is not usually and seldom at first ever, a meeting between two individuals; it is a meeting between the Animus and the Anima.

The meeting may become a battle of power versus seduction, with a simple negative outcome, or it may be the Animus and the Anima discover love at first sight, so that the two persons involved feel they are related to one another in a most individual way while actually participating in a "banal collective situation."¹⁶¹ When the latter happens the outcome is often negative psychologically--although ideal from the point of view of maintaining the species--when one partner is significantly more individually differentiated than another.¹⁶² In myth, the meeting may be assumed to be negative when the marriage has a nefarious involvement with incest, murder, or death, positive when there is an "ascent" or a heavenly character.¹⁶³ The perfect union is

¹⁵⁹Jung, *Aion*, p. 16; Neumann, *Origins*, p. 340n, Campbell, *The Hero*, p. 170.

¹⁶⁰Jung, *Archetypes*, p. 70.

¹⁶¹Jung, *Aion*, p. 16.

¹⁶²Jung, *Development*, p. 191.

¹⁶³Jung, *Mysterium*, p. 371n.

that of Heaven and Earth.¹⁶⁴ Eros and Psyche achieve a perfect union in myth, but Lancelot and Guineveres' love destroys an advanced civilization:

One might say the personalities of Lancelot and Guinevere had become, both entirely invaded and enchanted by the powers of the "lake" of the unconscious, possessed and beset by a transpersonal, compulsive, unrationalized and rationally ungovernable Animus-Anima interlinkage.

Their conscious individualities had been overwhelmed at first sight by an archetypal, rather than personal, experience. Each had discovered in the other, not a devoted human companion, but the perfect counteractor on an ideal, superhuman stage of abstract yet fatal passion.

Each was related to the other, not as to a human being, but as to a discovery of a lost, required, separated portion of the soul. They were not two, but one: each a projection of the unconscious of the other.¹⁶⁵

Their passion was so out of place in terms of who they were, and what Merlin and Arthur were attempting on a political level, that the kingdom was destroyed and the culture slipped back into petty feudalism. The Animus-Anima relationship was their reality, neither outside events nor persons.

When ego and Anima or Animus are not brought into conscious relationship, another phenomenon occurs besides the problem of conflicts with a person of the opposite sex, that of the opposite sex introject within the individual's inner world:

It is easy to observe that women at a more advanced age develop masculine qualities, grow a mustache, acquire a rather acute and sometimes obstinate mind, and often develop a deeper voice.

¹⁶⁴Zimmer, *The King*, p. 26.

¹⁶⁵*Ibid.*, pp. 159f.

Men of advanced age, on the contrary, become mellow, "lovely" old men--soft, kind to children, sentimental, and rather emotional; their anatomical forms become rounded, they take interest in the family and home life, in genealogy, gossip, and so on.

It is by no means rare for the wife to take over business responsibilities in later life while the husband plays a merely helpful role.¹⁶⁶

It is as though a man used all his masculine strength to repress his Anima, but ran out of strength before the Anima ran out of resistance, and likewise for the woman:

We might compare masculinity and femininity and their psychic components to a definite store of substances of which, in the first half of life, unequal use is made. A man consumes his large supply of masculine substance and has left over only the smaller amount of feminine substance, which must now be put to use. Conversely, the woman allows her hitherto unused supply of masculinity to become active.¹⁶⁷

Figure 16, page 91, shows an Anima-Animus union (more properly an Ego-Anima : Ego-Animus union), with a Wise Old Man as matchmaker, taken from an alchemical text. Figure 17 is similar, minus the Wise Old Man, and represents the perfect union of the high god Shiva with his consort.¹⁶⁸

The Man and His Anima

Although late Jung discovered additional archetypes, early Jung could not make the Anima-Animus archetype too important. "If the

¹⁶⁶Jung, *Integration*, p. 18.

¹⁶⁷Jung, *Structure*, p. 398.

¹⁶⁸Heinrich Zimmer, *The Art of Indian Asia* (New York: Pantheon Books, 1955), II:Pl. 398.

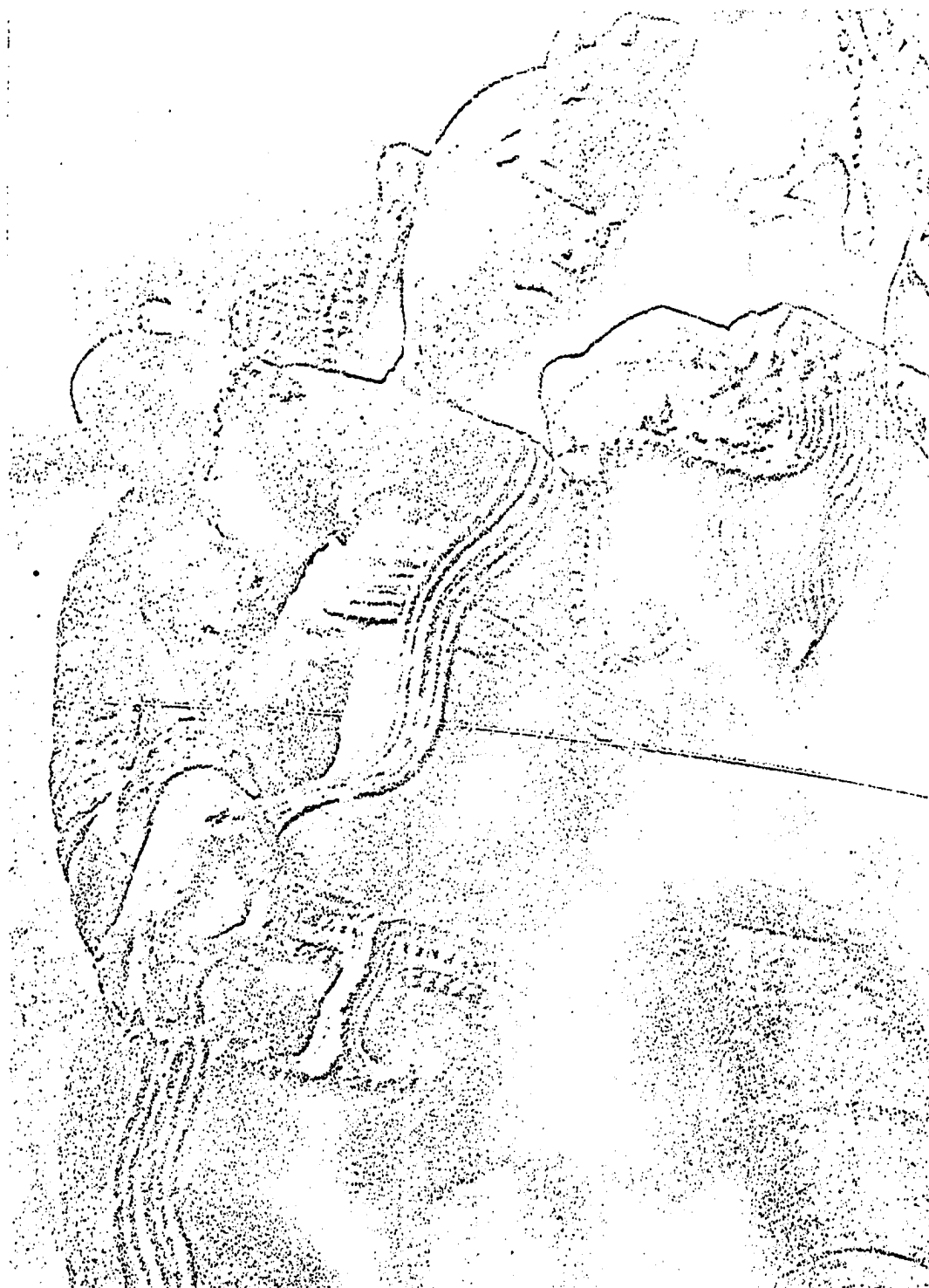


Figure 17. The Anima-Animus archetypes conjoined; Shiva and his consort form a perfect union ("maithuna").

coming to terms with the Shadow is the companion-piece to the individual's development, then that with the Anima is the masterpiece."¹⁶⁹ In a sense this always remained true for him, for the other archetypes in his scheme of development are "born" of the union of the Anima with the individual's ego.

An individual's Anima is divisible into three components: the man's ego level experience with women he has known, his unconscious repressed experience of women he has known plus the feminine side of himself, and the archetypal Anima from the collective unconscious. A component so closely related as to make a "quaternity" out of the triad is, as previously discussed, the archetype of the Wise Old Man. In women, of course, it is the Wise Old Woman (Chthonic Mother).¹⁷⁰

The Anima has both positive and negative aspects!¹⁷¹ In a primitive society or an immature modern, it resembles the Great Mother in her positive and negative aspects. In a person of average maturity, it is in large part symbolized by a young priestess, Sophia, or a young witch.¹⁷² Perhaps "feeling tones" would be a more apt phrase than "aspect," for on the Anima level the feeling and the reality may be different. The Good Mother may keep the child infantile by her very sustenance, and the Terrible Mother may cause the rebellion that leaves the hero stronger than before. The Great Mother archetype was

¹⁶⁹Jung, *Integration*, p. 78.

¹⁷⁰Jung, *Aion*, p. 22.

¹⁷¹Jung, *Mysterium*, p. 426.

¹⁷²Neumann, *Great Mother*, p. 295.

feminine but restrictive; the Anima archetype is feminine but transformative.¹⁷³ The Terrible Mother must be appeased or killed, but the Negative Anima is at the same time fascinating as she is dangerous.¹⁷⁴ Figure 18 depicts such a Negative Anima, drawn by a patient in psychotherapy.¹⁷⁵ Figure 19 on the following page depicts a Positive Anima, taken from a fairy tale in the absence of a suitable representation in the Jungian corpus. It is the "daughter of the Rainbow" in dance!¹⁷⁶

The Positive Anima

A younger man either conforms to the Great Mother, or more hopefully rebels and wins a place in life through his power; the important thing before middle life is for a "man to be a man," and he can do this without the Anima archetype.¹⁷⁷ However, as has been already pointed out, those forms of intimacy not facilitated by the effective channeling of aggression will be denied the man who does not bring the Anima at least partially into consciousness. This will apply not only to psychological relationship within the institution of marriage, but to any relationship of depth. Personal intimacy and creative work are not allowed by the archetype of the Great Mother when she is dominant, because no relationship on equal terms is possible with her.¹⁷⁸

¹⁷³*Ibid.*, p. 38.

¹⁷⁴Jung, *Archetypes*, p. 270.

¹⁷⁵*Ibid.*, Fig. 49.

¹⁷⁶L. Frank Baum, *The Tin Woodman of Oz* (Chicago: Reilly & Lee, 1918), p. 176.

¹⁷⁷Jung, *Archetypes*, p. 71.

¹⁷⁸Neumann, *Origins*, p. 354.

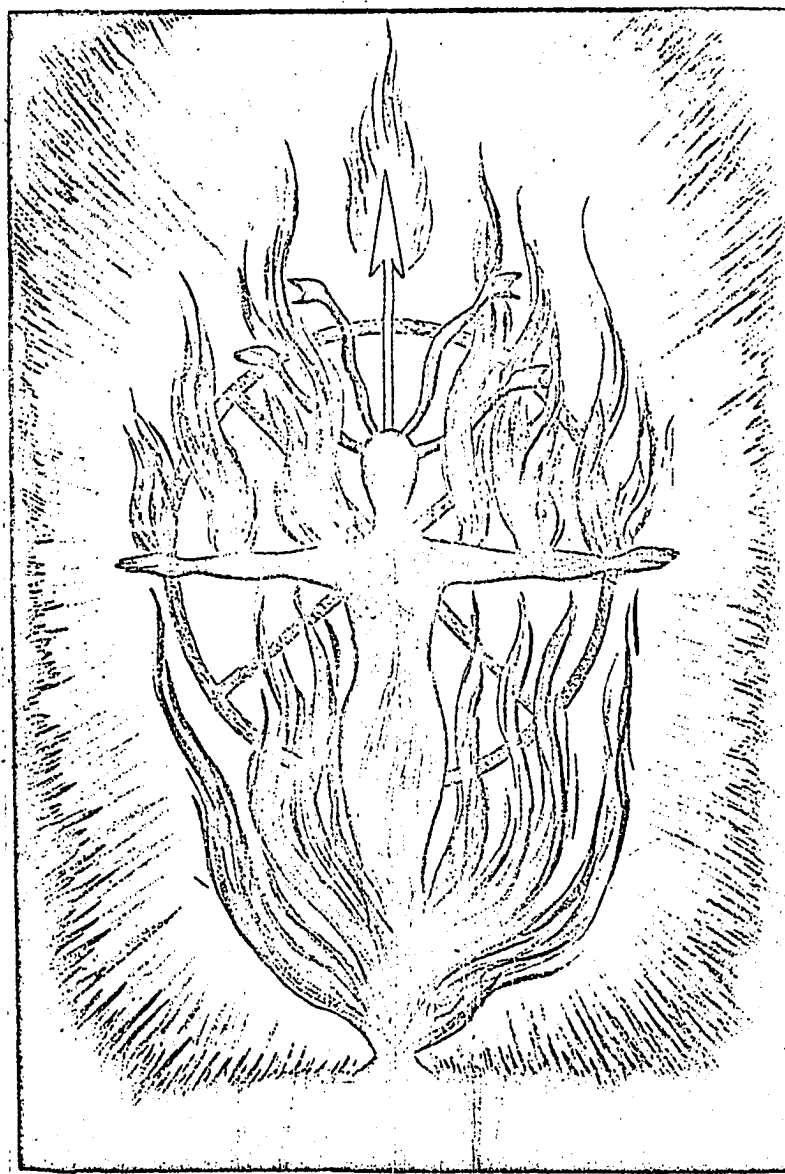


Figure 18. The archetype of the Negative Anima; drawn by a patient in psychotherapy.



Figure 19. The archetype of the Positive Anima; Polychrome, the Rainbow's daughter, in her attitude of perpetual dance.

At best, the person with the unrecognized Anima will lack personal depth in deep endeavors:

In fact that they have failed to rescue and redeem the feminine side of themselves is often expressed psychologically in an intensive preoccupation with universals to the exclusion of the personal, human element.

Their heroic and idealistic concern with humanity at large lack the self-limitation of the lover, who is ready to cleave to the individual, and not to mankind and the universe alone.¹⁷⁹

At worst (this side of psychosis), this preoccupation with universals will be beyond him:

After the middle of life, however, permanent loss of the Anima means a diminution of vitality, of flexibility, and of human kindness.

The result, as a rule, is premature rigidity, crustiness, stereotypy, fanatical one-sidedness, obstinacy, pedantry, or else resignation, weariness, sloppiness, irresponsibility, and finally a childish ramollissement with a tendency to alcohol.¹⁸⁰

It should be kept in mind that "anima" means "soul," and so the ego that has not fought and married the unconscious Anima, has literally no soul of its own.¹⁸¹ It is not soulless, however, for the collective unconscious will provide a soul in its compensatory role, but that soul may be that of a dragon or witch as easily as a princess or fairy.¹⁸²

As Neumann puts it:

For every lack of integration in the human sphere simply asks for the appearance, somewhere in space and time, of the missing opposite. . . .

This is the manner of the dragon's service to life. It brings into undeniable statement the power of the missing, not-yet-

¹⁷⁹*Ibid.*, p. 206.

¹⁸⁰Jung, *Archetypes*, p. 71.

¹⁸¹Neumann, *Origins*, p. 379.

¹⁸²Jung, *Structure*, pp. 372f.

integrated factor, and compels the warders of society to take that factor into account. . . .

Before it can be undone, the hero himself, the hero-society, must undergo a transformation, a crisis of disintegration and then re-integration on a broader base, whereupon the *raison d'être* of the dragon will have been surpassed, and in despair of its now vain, purely destructive nothingness, it will evanesce, burst and disappear.

But on the other hand, if conquered merely by a weight of arms, the necessity for its reappearance will not have been eliminated, and after a time of recuperation, it will throw off the fetters of whatever underworld dungeon it may have been assigned to, come breaking through the fault in the walls of the current system, and precipitate "another war."¹⁸³

Failure to possess the Positive Anima, then, can stem from failure to oppose the negative one.

The Negative Anima

The Anima confronts the ego with a "trial" he must withstand!¹⁸⁴ Thus it can appear negative and evil--indeed it can be--before the hero realizes that you do not kill something only to get rid of it, but to incorporate it as well.¹⁸⁵ Marduk and Tiamat contend, but Marduk has to use the body of Tiamat to construct the world. The hero-king in the Eastern folk tale, "The King and the Corpse," must find this out:

Before he can cope with the multiplicity of life's forces, he must be introduced to the universal law of co-existing opposites. He has to realize that completeness consists in opposites cooperating through conflict, and that harmony is essentially a resolution of irreducible tensions. For he does not yet understand that the pattern of existence is woven of antagonistic cooperation,

¹⁸³Zimmer, *The King*, pp. 48f.

¹⁸⁴Neumann, *Great Mother*, p. 34.

¹⁸⁵Jung, *Integration*, p. 25.

alternation of ascendancy and decline, that it is built of bright and dark, day and night, yang and yin. . . .

To become the perfect king, therefore, he must make himself complete, and, to do this, must confront and integrate the reality most contrary and antagonistic to his own character. He must come to grips with the forces of evil. . . .¹⁸⁶

If the forces of evil are a feminine type of oppositeness, coming to grips with them means dealing with the Negative Anima. For the adolescent (including the adolescent personality of adult years), despite a certain negative fascination, the Negative Anima is as dangerous as the Great Mother: Circe turns most men into beasts; but Circe neither kills herself or the superior figure of an Odysseus, but invites him to share her bed.¹⁸⁷ The brave carry all before them, but the weak live regressively in the face of the Negative Anima, seek again childhood and mother, and flee from "a cold cruel world which denies them understanding."¹⁸⁸ In Christian categories (Luke 8:17), "For whosoever hath, to him shall be given, and whoever hath not, from him shall be taken away even that which he thinketh he hath." If the Negative Anima is always potentially subject to defeat by the brave, and much more easily than the Great Mother, she is also less formidable in reality than in the fantasies of a patriarchal culture. The feminine principle is unfairly given the effect of a demon in order to emphasize the patriarchal values of consciousness, permanence, eternity, and law, over

¹⁸⁶Zimmer, *The King*, pp. 34f.

¹⁸⁷Neumann, *Great Mother*, p. 35.

¹⁸⁸Jung, *Aion*, p. 11.

unconsciousness, change, transformation, and creativity.¹⁸⁹ If this emphasis on the part of the patriarchy is too successful, the unconscious compensation will also be overwhelming, as is illustrated by Arthurian legend:

In Arthurian romance the Anima figure abounds in quantity and potency, as compared to the Animus except for Lancelot, and even subdues Merlin, the most inspired and inspiring figure of the whole cycle, into a living grave.¹⁹⁰

The Woman and Her Animus

The woman, like the man, has an inborn image of the opposite sex. It has much in common by way of function as the Anima in men, and the Jungian corpus assumes that a full discussion of the Anima in men will be largely adequate for the understanding of women, since they do not comment on the Animus extensively. This is unfortunate, as some of the differences seem significant, but their implications are not spelled out. For instance, what are the implications of such a statement as: "It would be more accurate to describe it (the Animus) as an image of men, whereas in the case of the man it (the Anima) is rather the image of woman"?¹⁹¹ Or again in the following quotation, one feels the need of further elaboration on statements that are intriguing:

Woman has no Anima, no soul, but she has an Animus. The Anima has an erotic, emotional character, the Animus a rationalizing one.

Hence most of what men say about feminine eroticism, and

¹⁸⁹Neumann, *Great Mother*, pp. 233, 331.

¹⁹⁰Zimmer, *The King*, p. 133n.

¹⁹¹Jung, *Development*, p. 198.

particularly about the emotional life of women, is derived from their own Anima projections and distorted accordingly.

On the other hand, the astonishing assumptions and fantasies that women make about men come from the activity of the Animus, who produces an inexhaustible supply of illogical argument and false explanations.¹⁹²

It is difficult to construct a pictorial symbol of the Animus in the absence of one in the Jungian corpus. If the frequent references to Lancelot are a good lead, such a figure would be masculine and muscular in build but perhaps delicate and sensuous in facial features. No such illustration is included at this point, although one fitting the above suggestion has been drawn for a subsequent chapter.

The Positive Animus

The Jungian corpus seems to suggest the Positive Animus has two functions: one, to channelize libido purposively as a principle of organization; and two, to temper the either-or quality of the Great Mother into distinguishing shades of grey so that an encounter of peer-ship with men can be undertaken.

Both cases can be illustrated from the tale of Amor and Psyche taken from Apuleius' *Golden Ass*, exegeted by Erich Neumann. In the first, Psyche performs her labors not directly, like a man, but with the aid of the masculine Animus.¹⁹³ For instance, in sorting a large pile of seeds by using ants, she uses a masculine ordering principle in an indirect, feminine way.¹⁹⁴

¹⁹²*Ibid.*, p. 198.

¹⁹³Neumann, *Amor*, p. 110.

¹⁹⁴*Ibid.*, p. 95.

In the second case, she breaks the matriarchal taboo against "seeing who Eros is" as an individual.¹⁹⁵ This signifies a considerable cultural and individual advance:

From the standpoint of Aphrodite as a nature principle, the union of feminine with masculine is not essentially different in man and in the animals. . . .

But once the relation between Psyche and Eros has transcended this stage through Psyche's act, it represents a psychology of encounter; a uniquely loving one fulfills his existence through this love, which embraces suffering and separation. . . .

Once she sees Eros in the light, Psyche sets the love principle of encounter and individuation beside the principle of fascinating attraction and the fertility of the species.¹⁹⁶

The Negative Animus

Sir Lancelot's social graces plus athletic excellence make him a good positive Animus figure, but other attributes show his negative side. While the ideal lover, he is but briefly with the child (Galahad) he has by Elaine of Corbin Castle.¹⁹⁷ He is father to no children, and he is father to no cause; on the contrary, he splits the Round Table and destroys the kingdom. He is an ideal not in socially realized action, but only in feminine imagination.¹⁹⁸ Since he does not sustain others, he is in opposition to creation and a woman under the domination of the Negative Animus would be the phallic woman, creatively barren whether in the extreme of homosexuality or as the

¹⁹⁵*Ibid.*, pp. 71-78.

¹⁹⁶*Ibid.*, pp. 89f.

¹⁹⁷Sir Thomas Malory, *Le Morte Darthur* (New York: Heritage Press, 1485, 1955), pp. 491-94.

¹⁹⁸Zimmer, *The King*, p. 133.

"career" woman. The woman under the domination of the Great Mother wishes to dominate, but is highly sexual, even possibly promiscuous. The phallic woman dominates not to nourish, but for domination's own sake, and abhors feminine sexuality.

STAGE 7: THE ARCHETYPE OF THE GOLDEN YOUTH

The Puer Aeternus, or Golden Youth, is an archetype that usually occurs following a happy outcome of the Anima-Animus conjunction. It occurs at other times, often signifying a commission, as when Merlin as the Wise Old Man changes into a youth and back again before the assembled Round Table, according to Zimmer. "Lao-tse," the Chinese Wise Old Man, can be translated either as "The Old One," or "The Old Child."¹⁹⁹ The appearance or birth of the Golden Youth occurs in a location, such as at the Round Table, that could be considered a "midpoint, or navel of the world."²⁰⁰ He is born when a tension of opposites unifies.²⁰¹ Galahad, the only knight pure enough to realize the quest of the holy grail, is born of Lancelot and a consort that offers the hope of a more sound relationship than the adultery with Guinevere:

Lancelot's alter ego, the son who bears the name that Lancelot himself received in baptism from his human father . . . will achieve the holy adventure of the Grail; for, as in the symbolism of dreams, the child, the son, here connotes a higher transformation of the personality.

¹⁹⁹*Ibid.*, p. 134n.

²⁰⁰Campbell, *The Hero*, p. 334.

²⁰¹Jung, *Aion*, p. 31.

The child is the self reborn in pristine perfection, the perfect being that we ought to be, that we are striving to become, and that we hoped to become, so to say, when we entered our present body. It is the symbol of the entelechy, or secret model, of our destination.²⁰²

In visual symbol, the Golden Youth can appear as a dwarf or elf (when not associated with a trickster role, which signifies the Shadow).²⁰³ Associated with light, the Golden Youth suggests creativity.²⁰⁴ Gold symbolizes both light and imperishability, hence one of the names of the archetype. Such a Golden Youth is depicted in Figure 20, taken from a fairy tale in the absence of a figure in the Jungian corpus.²⁰⁵ Figure 21, on page 112, shows a divine child being born from a tree; although the child is Adonis, the art form shows predominantly medieval Christian influence.²⁰⁶ Another divine child scene, the birth of Hercules, on page 113, shows a very muscular child subduing two serpents.²⁰⁷ The archetype has obvious parallels to the young Christ, but usually appears in a different image:

Often the child is formed after the Christian model; more often, though, it develops from earlier, altogether non-Christian levels--

²⁰²Zimmer, *The King*, p. 180.

²⁰³Jung, *Archetypes*, p. 158.

²⁰⁴Neumann, *Origins*, p. 104, citing Cassirer, *Philosophie der symbolischen Formen* (Berlin: B. Cassier, 1923-29), II:123.

²⁰⁵Ruth Plumly Thompson, *The Wishing Horse of Oz* (Chicago: Reilly & Lee, 1935), p. 162.

²⁰⁶Neumann, *Great Mother*, Pl. 104.

²⁰⁷Olive Beaupre Miller, *The Treasure Chest* (Chicago: Book House for Children, 1920, 1937), p. 151.

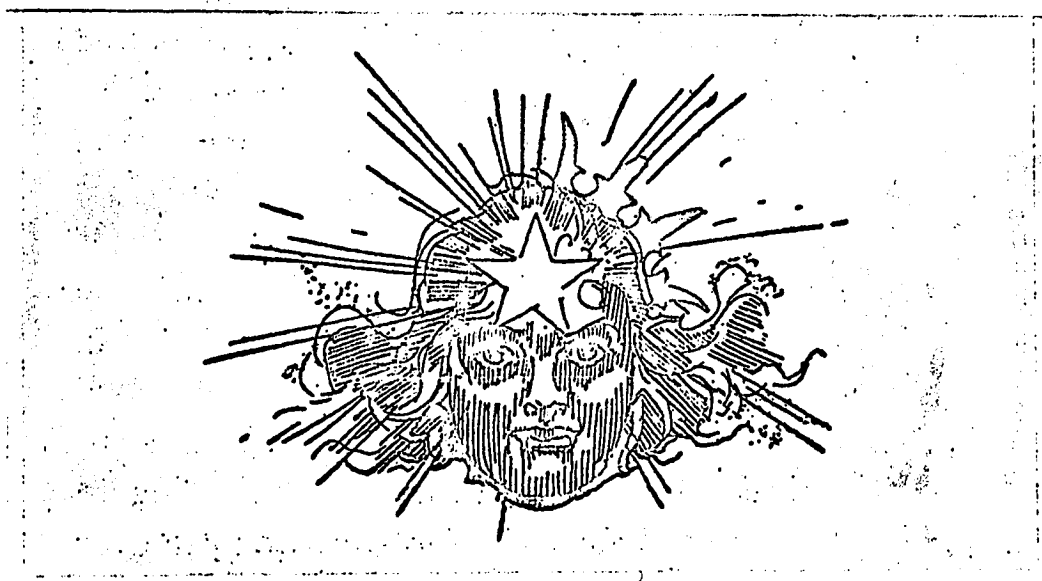


Figure 20. The Archetype of the Golden Youth; Dorothy of Oz as the Princess bringing light into darkness.



Figure 21. The Archetype of the Eternal Youth; Medieval rendition of Adonis being born from a tree.

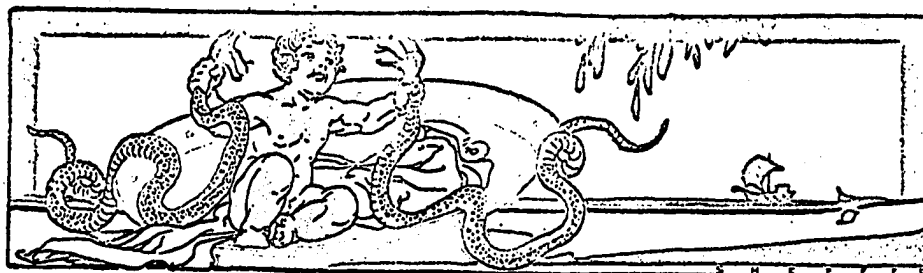


Figure 22. The Archetype of the Divine Child; Hercules subdues two serpents at his birth.

that is to say, out of chthonic animals such as crocodiles, dragons, serpents, or monkeys. Sometimes the child appears in the cup of a flower, or out of a golden egg, or as the center of a mandala.

In dreams it often appears as the dreamer's son or daughter or as a boy, youth, or young girl; occasionally it seems to be of exotic origin, Indian or Chinese, or, appearing more cosmically, surrounded by stars or with a starry coronet; or as the djin's son or the witch's child with demonic attributes.²⁰⁸

Just as the Golden Youth has similarities to Christ, or other significant historical figures, this archetype also resembles the Hero archetype previously discussed. In many cases it will be indistinguishable. Part of the distinction may be in the level of maturity exhibited by this archetype, which does not so much rebel *against* as *bring back* a treasure to his whole community, a treasure of spiritual significance:

The hero has died as a modern man: but as eternal man--perfected, unspecific, universal man--he has been reborn. His second solemn task and deed therefore . . . is to return then to us, transfigured, and teach the lesson he has learned of life renewed.²⁰⁹

The archetype of the Golden Youth also indicates that the promotion of culture is not an exclusively feminine achievement in an advanced individual or civilization:

Hence not a few child-figures are culture-heroes and thus identified with things that promote culture, e.g., fire, metal, corn, maize, etc.

As bringers of light, that is, enlargers of consciousness, they overcome darkness, which is to say they overcome the earlier unconscious state.²¹⁰

The Golden Youth archetype signifies the god within man, the

²⁰⁸Jung, *Archetypes*, p. 159.

²⁰⁹Campbell, *The Hero*, p. 19.

²¹⁰Jung, *Archetypes*, p. 169.

spark of the divine, the indwelling of the Holy Spirit, effective imminence.²¹¹ Its appearance to an individual signifies a commission to do something, to bring a fantasized ideal to successful fruition in the here and now of the objective world.²¹² The image of a youth or child forms not in a regressive sense, but because a child signifies futurity, growth, potential.

One of the essential features of the child motif is its futurity. The child is potential future. Hence the occurrence of the child motif in the psychology of an individual signifies as a rule an anticipation of future developments, even though at first sight it may seem like a retrospective configuration.²¹³

STAGE 8: MANDALA ARCHETYPES

In this writer's opinion, mandala symbolism includes the Archetypal Hermaphrodite as well as geometric mandala forms, for the hermaphrodite is a humanized form of perfection. "Mandala" (or "temenes") literally means "magical circle."²¹⁴ It is a symbol of an attained perfection, often the fulfillment of the quest signaled by the Golden Youth.

The Archetype of the Hermaphrodite

Hermes, the perfect spirit, at home in heaven and on earth,

²¹¹Campbell, *The Hero*, pp. 39, 389.

²¹²Jung, *Archetypes*, p. 167; Campbell, *The Hero*, p. 15; Zimmer, *The King*, pp. 114f.

²¹³Jung, *Archetypes*, p. 164.

²¹⁴Jung, *Integration*, p. 127.

and Aphrodite, feminine perfection, gave birth to Hermaphrodite. Thus Hermaphrodite was the product of two kinds of perfection. The occurrence of this as an archetypal image indicates there has been a union "of the strongest and most striking opposites."²¹⁵ It is not synonymous with the "coniunctionis" or union with another member of the opposite sex, but more a product of this union, much like that of the Golden Youth. In fact, the Hermaphrodite may be born directly from the union, as happened in the case of Hermes and Aphrodite. More likely, the Golden Youth will grow or change into an hermaphrodite. This is a sign of inner unity; its occurrence indicates a person has achieved "individuation," or realized the Self, become a "whole Man."²¹⁶ It is also an indication of a change in viewpoint and behavior, for both the Hermaphrodite and Mandala archetypes indicate "formation of a new dominant."²¹⁷

Drawings of the Hermaphrodite in the Jungian corpus tend to be more like Siamese twins or Uni-peds than true hermaphrodites, so Figure 23 was sketched by the present writer and polished by his wife. The combination of medieval armour with Victorian dress occurred spontaneously and seemed "right." The reasons remain unconscious, but traditional usage would have placed the male on the right hand and the female on the left. Figure 24 shows a different type of hermaphroditic representation on page 118; Vishnu in his fish incarnation.²¹⁸ However,

²¹⁵Jung, *Archetypes*, p. 173. ²¹⁶Jung, *Integration*, p. 3.

²¹⁷Jung, *Mysterium*, p. 371.

²¹⁸Jung, *Psychology and Alchemy*, p. 434.



Figure 23. The Archetype of the Mandala as Hermaphrodite; medieval maleness with Victorian femaleness, drawn by the author.

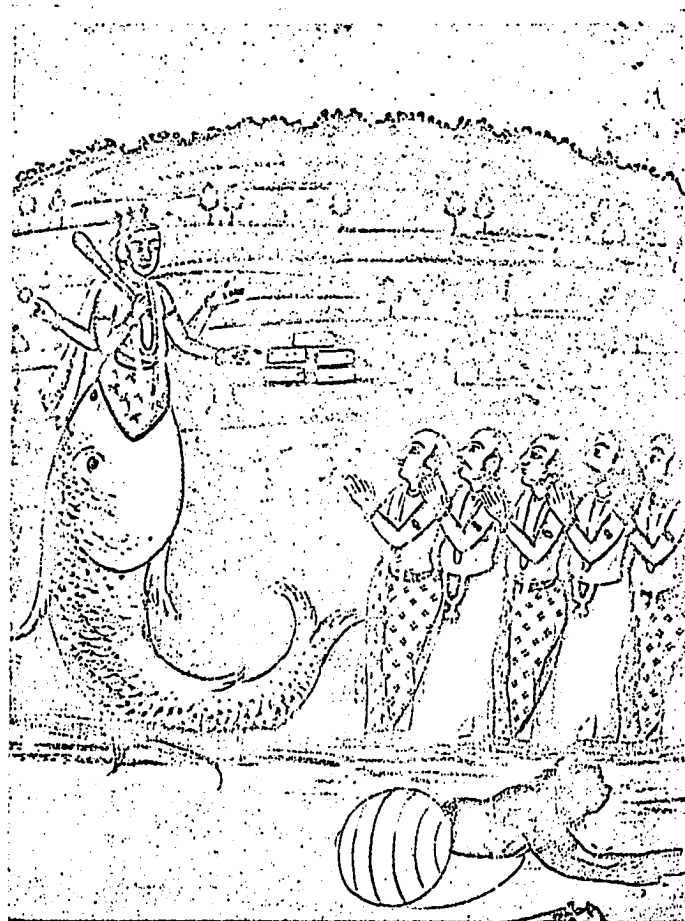


Figure 24. The Archetype of the Mandala as Hermaphrodite; Vishnu in his fish incarnation.

it is easily confused either with Jonah in the belly of the whale, or with the centaur, archetypes of the Hero and Shadow, respectively.

In *Modern Man in Search of a Soul*, Jung refers to the mature Christ as hermaphroditic in function, although not in appearance, as he is the combination of male and female, particularly as they embody justice and grace. In later work, he pursues this thinking finding a Roman Catholic theologian who agrees with him--and whose book was subsequently placed on the Index:

Of the Apollonian-Dionysian conflict in antiquity, Koepgen says it found its solution in Christianity because "In the person of Jesus the male is united with the female." "Only in him do we find this juxtaposition of male and female in unbroken unity." "If men and women can come together as equals in Christian worship, this has more than an accidental significance: it is the fulfillment of the androgyny that was made manifest in Christ."²¹⁹

The Archetype of the Mandala

A Mandala is a geometric figure, usually a circle divided into four quadrants, with an obvious center. It is a symbol of wholeness, unity, and totality.²²⁰ It deals with inner wholeness and unity, rather than the Golden Youth's symbolism of dealing with objective adaptation; in fact its appearance to an individual in a dream is "an indication that he must once more free himself from this world. . . ."²²¹ The bringing into consciousness of the Mandala archetype possesses more

²¹⁹Jung, *Mysterium*, p. 373, citing George Koepgen, *Die Gnosis des Christentums* (Salzburg, 1939), p. 316.

²²⁰Jung, *Aion*, p. 31.

²²¹Neumann, *Origins*, pp. 34ff.

therapeutic effect than any other single archetype, and for this reason is the "never-to-be-surpassed climax of the whole development."²²² Its somewhat static, geometric form represents the attainment of a state of rest that is the goal of the life energy process.²²³ One might say the seer of the Mandala vision has obtained the fruits of heaven before death: the Mandala contains the secret of the transformation of heavenly into earthly forms.²²⁴

The Mandala is often drawn as fantasized, or it may occur in a dream, or even be danced, particularly in India.²²⁵ American square-dancing would probably be a nonpersonal Mandala. Jung has had individuals in analysis dance a Mandala, apparently much as in psychodrama or Gestalt psychotherapy. Christian Mandalas often revolve around Adam and Eve, the central unity in a paradise at the center of four rivers.²²⁶

Figure 25 shows the black and white reproduction of a colored Mandala.²²⁷ The four figures could probably be associated with his typology (thinking, feeling, sensation, and intuition).²²⁸ They could also be archetypes; the horse and rider, for instance, could be the Shadow, and the bottom figure resembles the Negative Anima of Figure

²²²Jung, *Structure*, p. 203. ²²³*Ibid.*, p. 405.

²²⁴Campbell, *The Hero*, p. 42.

²²⁵Richard Wilhelm and Carl G. Jung, *The Secret of the Golden Flower* (New York: Harcourt, Brace, & World, 1931, 1962), p. 100.

²²⁶Jung, *Mysterium*, p. 210.

²²⁷Jung, *Archetypes*, Picture 19.

²²⁸Jung, *Integration*, p. 133.

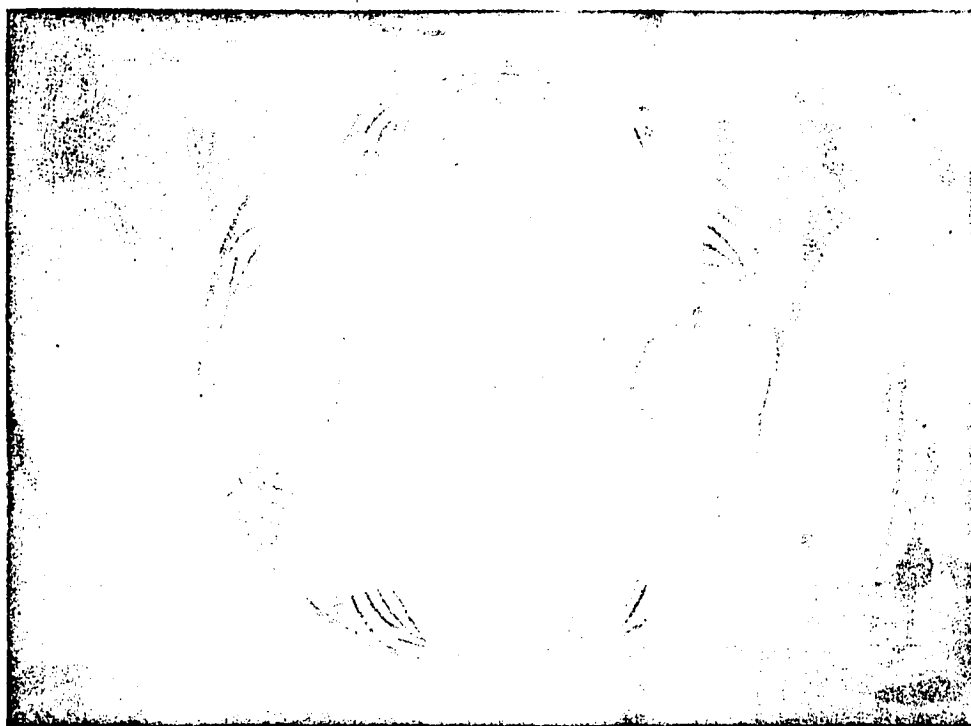


Figure 25. The Archetype of the Mandala; a typical geometric mandala, including figures.

18, page 101.²²⁹ One or more of the figures could be a prediction of the subject's future experience.²³⁰ Figure 26, page 123, shows a less typical but not uncommon Mandala, the form of squaring the circle.²³¹ The figures could be Adam and Eve, particularly if the alchemist is made Jewish due to the presence of the Star of David below his feet.

Third dimensional Mandalas are an indication of substantiality and realization.²³² Jung cut such a Mandala into stone for his courtyard at his house at Bollingen. Stone is an apt medium for a Mandala, as the "philosophers' stone" of alchemy is a Mandala in function.²³³ Oriental Mandalas tend to be the most elaborate. Circular figures tend to be masculine, and square ones feminine.²³⁴ Some other common symbols mentioned by Jung as forming parts of a mandala are:

. . . the cross with equal arms, geometric symbols, the circle, the square, the fourfold opposed to the threefold in all possible forms, the flower, especially as rose, the wheel, star, egg, sun, likewise the Child. Negative forms appear as the spider, the net, and the prison.²³⁵

Much is made of the fourfold division of the mandala as opposed to a threefold, for wholeness must include evil, whether it be called

²²⁹Jung, *Mysterium*, p. 463.

²³⁰Jung, *Integration*, p. 130.

²³¹Jung, *Psychology and Alchemy*, p. 122; see also Jung, *Mysterium*, p. 544.

²³²Jung, *Integration*, p. 190.

²³³Jung, *Mysterium*, p. 463.

²³⁴Altizer, "A Critical Analysis," p. 223.

²³⁵Jung, *Integration*, p. 94.



Figure 26. The Archetype of the Mandala; "Squaring the Circle."
Note the resemblance to Figure 16, page 91.

original sin, Satan, or the "repressed function." Jung uses this in attacking trinitarian theology and in approving the elevation of Mary to the godhead in Roman Catholic theology.²³⁶ He views quaternity as proper and trinity as incomplete.

STAGE 9: ARCHETYPES OF IMMORTALITY

Mature development should end with a capstone image: the Archetype of Immortality. Immortality is a special case of re-birth; it is a re-birth, but one from death rather than from a less mature state, as, e.g., the re-births in the feminine transformation mysteries.²³⁷

Symbols of this archetype are varied when drawn. Jung's patients in those instances where death occurred under his care reportedly often re-used other symbols:

In my rather long psychological experience I have observed a great many people whose unconscious psychic activity I was able to follow into the immediate presence of death.

As a rule the approaching end was indicated by those symbols which, in normal life, also proclaim changes of psychological condition--rebirth symbols such as changes of locality, journeys, and the like.²³⁸

A well often is a gate to the underworld, and a spring the vehicle of return.²³⁹ A sick, old, and feeble king, about to die, can precede the arrival of a new and vigorous prince who will care for the kingdom.²⁴⁰

²³⁶*Ibid.*, p. 48. ²³⁷Neumann, *Amor*, p. 148.

²³⁸Jung, *Structure*, pp. 410f.

²³⁹Neumann, *Great Mother*, p. 48.

²⁴⁰Jung, *Mysterium*, p. 371.

This scene with four figures (a quaternity of left-right, top-bottom, functionally a mandala), in a Phoenix theme is shown in Figure 27.²⁴¹

Fertility and "womb" symbols can refer to death and immortality. Uroboric symbols such as in Figure 1, page 41, Figure 2, page 43, and Figure 3, page 45, also contain death-rebirth elements.²⁴² The feminine symbolizes death and life, due to fertility, womb, uroboric nature, the unconscious, nurture, etc. Many of the primitive Earth Goddess figurines were half buried in earth, for both growth and death symbolism.²⁴³ Spirals drawn on idols' bellies show them to be mistresses of life and death.²⁴⁴ The feminine milk, honey, medicine, poison, can refer to death-rebirth, as can masculine intoxicants, especially wine.²⁴⁵ The phenomena of Christ, just as he fits the archetypes of the Golden Youth and the Hermaphrodite, also fits the archetype of Immortality:

. . . the archetypal symbolism of the tree reaches deep down into the mythical world of Christianity and Judaism. Christ, hanging from the tree of death, is the fruit of suffering and hence the pledge of the promised land, the beatitude to come; and at the same time He is the tree of life as the god of the grape.²⁴⁶

Figure 28 shows an Egyptian, possibly Osiris, signifying the archetype of Immortality by the wheat growing from the corpse.²⁴⁷ Figure 29

²⁴¹Jung, *Psychology of Alchemy*, p. 325.

²⁴²Jung, *Mysterium*, p. 365.

²⁴³Neumann, *Great Mother*, p. 125. ²⁴⁴*Ibid.*, p. 107.

²⁴⁵*Ibid.*, pp. 59, 266. ²⁴⁶*Ibid.*, p. 252

²⁴⁷Neumann, *Origins*, p. 243.



Figure 27. The Archetype of Immortality; death-rebirth in a Phoenix theme as the new king emerges from the death and ashes of the old.

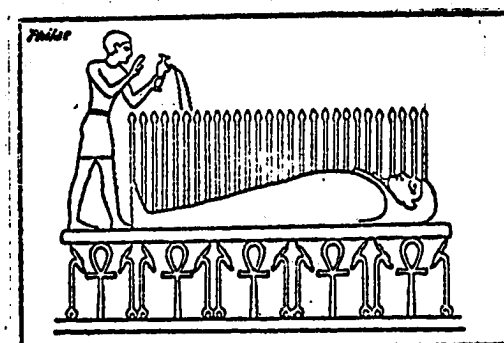


Figure 28. The Archetype of Immortality; wheat springs from the corpse of Osiris.



Figure 29. The Archetype of Immortality; "The Return of Jason," the mother goddess as Athene rescues Jason from death.

shows a rebirth from the mother goddess as Athene, on page 128.²⁴⁸ Another feminized version of the archetype shows the goddess Nut painted inside the coffin so as to hold the corpse in perpetual embrace; Figure 30, page 130.²⁴⁹

The hero under the influence of the archetype of Immortality lets himself be slain for his cause, "The hero of yesterday becomes the tyrant of tomorrow, unless he crucifies himself today."²⁵⁰ The slayer of the dragon is slain by the community he slew the dragon to protect, and only afterward do his values conquer.²⁵¹ This is not necessarily always true: Psyche risks death and makes limited sacrifices and achieves her end personally.²⁵² Yet Psyche, perhaps because of this, never gains the stature of one of the dying-rising gods.

Most men are neither elevated to gods as Psyche nor do they face death as heroes. Most men must deal with death in old age, and are aided in doing so by the appropriate Immortality archetype:

A human being would certainly not grow to be seventy or eighty years old if this longevity had no meaning for the species. The afternoon of human life must also have a significance of its own and cannot be merely a pitiful appendage to life's morning. . . .

Nobody seems to consider that not being able to grow old is just as absurd as not being able to outgrow child's size shoes. . . .

²⁴⁸Campbell, *The Hero*, p. 247.

²⁴⁹Neumann, *Great Mother*, Plate 91b.

²⁵⁰Campbell, *The Hero*, p. 353.

²⁵¹Neumann, *Origins*, pp. 180, 375.

²⁵²Neumann, *Amor*, pp. 122f.

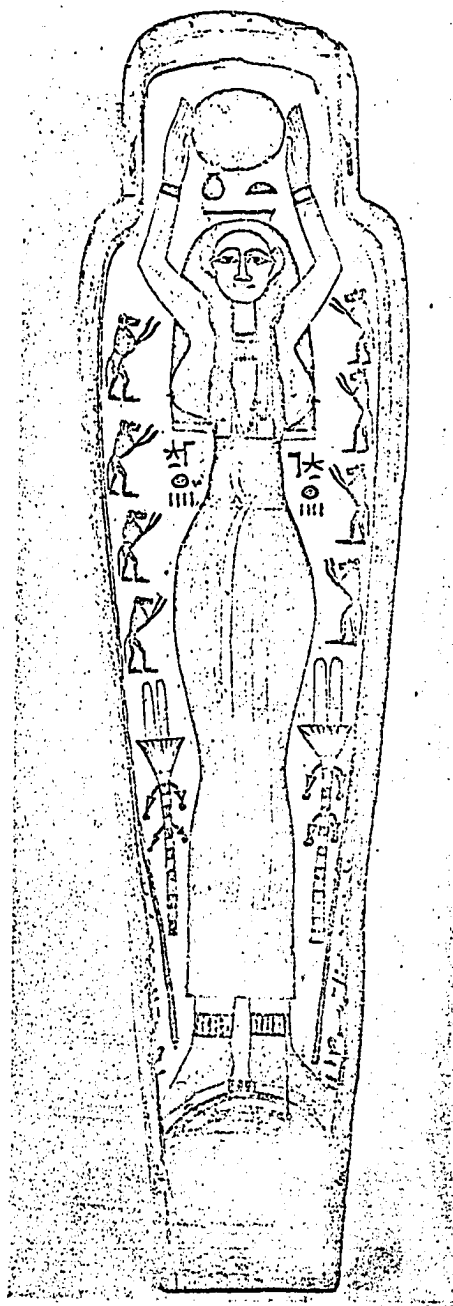


Figure 30. The Archetype of Immortality; the goddess Nut cradles the deceased in perpetual embrace within the coffin.

A young man who does not fight and conquer has missed the best part of his youth, and an old man who does not know how to listen to the secrets of the brooks, as they tumble down from the peaks to the valleys, makes no sense. . . .²⁵³

The elderly, like children, are closer to unconscious psychic happenings than persons are normally at other times.²⁵⁴ This allows them to see death as more than the climax of a decay.²⁵⁵

Death is not an end, but a goal.²⁵⁶ The unconscious is concerned about how that goal is accepted, not about the event.²⁵⁷ The assumption of an improper attitude toward death can rob the whole second half of life of its purpose.²⁵⁸ This is a problem currently important to the European existential analysts, presaged by Jung:

It happens sometimes that I must say to an older patient: "Your picture of God or your idea of immortality is atrophied, consequently your psychic metabolism is out of gear." The ancient *athanasias pharmakon*, the medicine of immortality, is more profound and meaningful than we suppose.²⁵⁹

Man needs belief in a continuance of life as the body needs salt, instinctively, whether or not the need is consciously articulated.²⁶⁰

Death is not a regression, but a creation.²⁶¹ It is the creation of the everlasting fruitfulness of the living spirit as opposed

²⁵³Jung, *Structure*, pp. 399-407. ²⁵⁴*Ibid.*, p. 403.

²⁵⁵S. N. Eisenstadt, "Archetypal Patterns of Youth," *Daedalus*, XCI:1 (Winter 1962), 29.

²⁵⁶Wilhelm and Jung, *The Secret*, p. 125.

²⁵⁷Jung, *Structure*, p. 411. ²⁵⁸*Ibid.*, pp. 402-408.

²⁵⁹*Ibid.*, p. 403. ²⁶⁰*Ibid.*, p. 402.

²⁶¹Neumann, *Origins*, p. 37.

to the everlasting fruitfulness of nature.²⁶² One dies to become spirit, and spirit is eternally potent.²⁶³ Through death, one marries the god of love, and becomes not only eternal, but divine.²⁶⁴ Thus death is not unsympathetic or life-denying to man, but promotes and intensifies life.²⁶⁵

ARCHETYPAL MULTIPLICITY

Archetypal multiplicity is not numbered as a stage of development, for it can occur at any point. The tenth Rohrshach card shows a number of small ink blots in a number of colors. A measure of intelligence, organizational ability, and stability, is judged by the capacity of the testee to deal with all the multiple factors in the card in gestalt. The card resembles the images that indicate the same ability to integrate or dissociate multiple factors in the Jungian system. Jung usually speaks of it in terms of "dissociation," but "multiplicity" has been substituted to allow for positive as well as negative overtones, and is a synonym occasionally used by Jung.

Multiplicity as an image occurs:

Where, for instance, numerous homunculi, dwarfs, boys, etc., appear, having no individual characteristics at all, there is the probability of dissociation.

But if the plurality occurs in normal people, then it is the representation of an as yet incomplete synthesis of personality

²⁶²*Ibid.*, p. 227.

²⁶³*Ibid.*, p. 249.

²⁶⁴Neumann, *Amor*, p. 143.

²⁶⁵Neumann, *Great Mother*, p. 108.

. . . an ego may be present, but it cannot experience its wholeness within the framework of its own personality, only within the community of the family, tribe, or nation; it is still in the stage of unconscious identification with the plurality of the group.²⁶⁶

"Dissociation" is Jung's favorite term for psychosis, particularly schizophrenia. Jung does not illustrate at this point, so fairy tales were resorted to to find Figure 31, a group of gnomes having no individualistic characteristics, although some seem to be laughing and some angry.²⁶⁷ Psychosis is a dismemberment of individuality, just as was the dismemberment of the body in fertility magic, according to Neumann.²⁶⁸ Psychosis is also described as possession by unconscious contents which cannot be dealt with since the ego has denied their existence.²⁶⁹ The condition produced by psychotherapy resembles psychosis in that the unconscious is encouraged to invade the ego, but is unlike it in that the existence of the content is not denied.²⁷⁰ In general, it takes a third party to keep the contents from being denied; without help from outside the advance of the unconscious will shrink rather than expand the ego.²⁷¹ Even then there is danger, one of Jung's patients (Miss Miller in *Psychology of the Unconscious*) refused to

²⁶⁶Jung, *Archetypes*, p. 165.

²⁶⁷L. Frank Baum, *Ozma of Oz* (Chicago: Reilly & Lee, 1907), p. 160.

²⁶⁸Neumann, *Origins*, p. 61.

²⁶⁹Wilhelm and Jung, *The Secret*, p. 112.

²⁷⁰Jung, *Development*, p. 153.

²⁷¹Carl G. Jung, *Symbols of Transformation* (New York: Pantheon Books, 1916, 1956), p. 442.

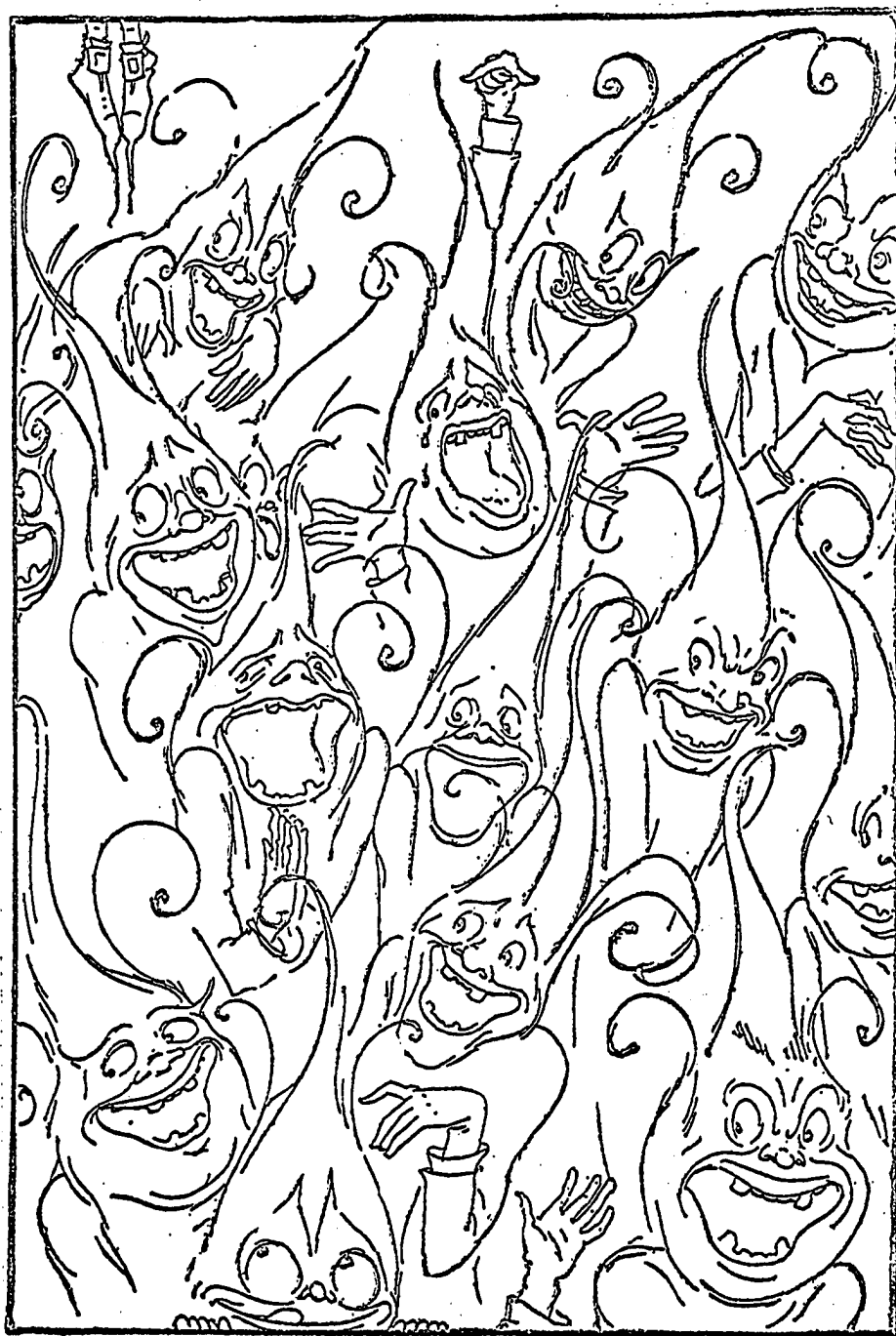


Figure 31. Archetypal Multiplicity; a group of gnomes having no individuality.

assimilate the Hero archetype when it appeared, and was overcome by multiple demands from the appearance of additional archetypes:

It is hardly to be supposed that Miss Miller, who evidently had not the faintest clue as to the real meaning of her visions . . . would be able to meet the next phase of the process, namely the assimilation of the hero to her conscious personality, with the right attitude.

In order to do so she would have had to recognize what fate demanded of her, and what was the meaning of the bizarre images that had broken in upon her consciousness.

That there was already some degree of dissociation is obvious, since the unconscious went ahead independently and kept on churning out images which she had not consciously produced herself and which she felt were strange and portentous.²⁷²

Multiplicity could probably also be symbolized by numerous reproductions of the same archetypal figure appearing at once.

Integrating the diverse figures into a whole, e.g., "an audience watching a great play that made the conservatives angry," would be an evidence of integration, not dissociation. While the Multiplicity archetype would perhaps not routinely occur in a healthy person, this writer recalls a counselee who dreamed of a number of faceless figures she thought were high school classmates. She turned from them in the dream to go on to better things when they began drinking profusely to become even more faceless. In the course of treatment, it became apparent her problems were not with psychotic symptoms or neurotic patterns (as might well have been typical of such a dream), but with a lack of meaning in an otherwise comfortable life. This archetypal re-occurring dream represented the fact that for her,

²⁷²*Ibid.*, p. 441.

routine socializing with persona figures was an inadequate, fragmentizing use of her life-drive. Her children in college, she had tried to "mother" her husband, and sought help because intuitively she knew this was not a creative development for either of them. She needed a task such as is assigned by the Golden Youth, for until then the road to impending death made prominent at middle-age would be a negative journey.

CHAPTER IV

DESIGN FOR AN EMPIRICAL EXAMINATION OF THE JUNGIAN ODYSSEY

Jung claims an empirical basis for his psychology and expends a good deal of effort to establish this both from past eras and present ones, particularly from religion, alchemy, anthropology, theology, and patients in psychotherapy. However, most psychologists claim empiricism and still considerable differences of opinion exist. It is definitely in order to try to verify Jung's claims by some sort of experimental method. Because of the criticism of many facets of psychology by theologians, this writer considers it mandatory to engage in some empirical research before recommending that the church take the Jungian odyssey seriously as an adjunct to its imitation of Christ.

Establishing Projective Techniques for the Examination of the Jungian Odyssey

Projective methods offer a manageable form for verifying theories and are becoming increasingly popular:

The most noticeable shift in technique and emphasis during more recent years in studying the intellectual growth . . . has been the increasing use of projective methods . . . e.g., picture methods. . . .¹

Projective techniques meet Good and Scates' criteria for first-hand observation, a system with a fairly advanced theory development based

¹Carter V. Good and Douglas E. Scates, *Methods of Research* (New York: Appleton-Century Crofts, 1954), p. 811.

on satisfactorily proved generalizations, scientific bases including those of statistical evaluation, simplicity and clarity of statement, logical consistency, and thorough coverage.

Some research through projective technique has claimed a validity as high as 94 percent.² Eighty percent (30 percent above chance) is generally held to be the maximum validity under optimum conditions. Not all psychologists are this optimistic.³ However, they are answered somewhat caustically by Holt, who inquires, "What is the reliability and validity of everyday behaviour?"⁴ This writer referred to works on the Rorschach and TAT tests.⁵ Deshler gives several references.⁶ Whitehead and his student Wieman, while not concerned with

²Selden B. Marth, "Guilt Feelings and Disapproval Projection as Related to Parents, Church, God, and Fate, In Adolescent Sexual Development (Unpublished Doctoral dissertation, Southern California School of Theology, Claremont, 1959), p. 78, referring to Harold Stone, "The TAT Aggressive Content Scale," *Journal of Projective Techniques*, XX (March 1956), 445-52.

³Marth, "Guilt Feelings," p. 77, referring to J. W. MacFarlane and R. D. Tuddenham, "Problems in the Validation of Projective Techniques," in H. H. & G. L. Anderson (eds.), *An Introduction to Projective Techniques* (Englewood Cliffs: Prentice-Hall, 1951), pp. 51f.

⁴Marth, "Guilt Feelings," p. 78, quoting from R. R. Holt, "The Thematic Apperception Test," in Anderson (eds.), *An Introduction*, pp. 222f.

⁵Seymour B. Sarason, *The Clinical Interaction* (New York: Harper & Brothers, 1954); Morris I. Stein, *The Thematic Apperception Test* (Cambridge: Addison-Wesley, 1955).

⁶David Deshler, "An Exploration into the Content of Prayers of Selected Methodists in Orange County, California" (Unpublished Master's thesis, Southern California School of Theology, Claremont, 1959), pp. 28-30, referring to Sigmund Freud, "Neuresthenia a Particular Syndrome: The Anxiety Neurosis," *Collected Papers* (New York: British Books, 1924), I:76-106; Raymond B. Cattell, "Principles of Design in Misperception

projective testing, are interested in relating scientific procedures and knowledge of symbolism to religion.⁷ Jung himself early developed a projective test that brought him some recognition, the Word Association Test. Later on he used patients' dream-images projectively by having them give free reign to fantasies about the images, which he termed "active association."⁸ While this was undoubtedly a helpful diagnostic tool, Jung found it had a therapeutic effect. One of the advantages of projective techniques is that a great deal of individual freedom can be expressed within a highly structured situation.

Jung also began to notice the recurrence of certain images in various patients and in the lives of various historical personages from his experiments with active association:

The chaotic assortment of images that at first confronted me reduced itself in the course of the work to certain well-defined themes and formal elements, which repeated themselves in identical or analogous form with the most varied individuals.

I mention, as the most salient characteristics, chaotic multiplicity and order; duality; the opposition of light and dark, upper and lower, right and left; the union of opposites in a third; the

Tests of Personality," in Anderson (eds.), *An Introduction*; C. D. Morgan and H. A. Murray, "A Method for Investigating Phantasies," *Archives of Neurology & Psychiatry*, XXXIV 9(1935), 289, 306; L. Bellak, "The Concept of Projection, An Experimental Investigation and Study of the Concept," *Psychiatry*, (1944), 353-370.

⁷Alfred North Whitehead, *Symbolism* (New York: Macmillan, 1927); Henry Nelson Wieman, *Religious Experience and Scientific Method* (New York: Macmillan, 1926).

⁸Carl G. Jung, *The Structure and Dynamics of the Psyche* (New York: Pantheon Books, 1960), p. 202.

quaternity (square, cross); rotation (circle, sphere); and finally the centering process and a radial arrangement that usually followed some quaternity system.⁹

Considerable discussion of these recurring images formed the basis of Chapter III, including sample illustrations of the images. Since projective techniques are in ever increasing use, and since Jung himself used and approved of them, it was decided to use the sample illustrations of Chapter III as projective devices. The number of "Jungian" responses could be counted, the number of persons who could adjust them to his sequence could be counted, and the testees could be rated as to whether or not the pictures in which they were most or least interested corresponded with the dominant problems of their age group as forecast by Jung.

It is just at this point of reliance on the archetypes discovered in Chapter III that may incorporate a limitation for the subsequent research design that could reduce its value for purposes of generalization. No Jungian analyst, nor recognized Jungian scholar has verified or criticized the development scheme in Chapter III. Errors or omissions in the archetypal progression will be compounded in the attempt at empirical corroboration. Recognized therapists and scholars and their students in the fields of clinical and experimental psychology and psychiatry, and in philosophy, were generally satisfied with the system in Chapter III, some of them familiar with Jung and his followers.

⁹Jung, *Structure*, p. 202.

Thirty-two images were used, giving about three variations of roughly ten main themes. Of the stages this writer could pinpoint in Jungian development, only Isis in a grossly sexual posture was omitted as offensive to popular taste.¹⁰ A few were discarded because of the difficulty the fifteen initial testees had in making associations to them. These were the uroboric snake swallowing its own tail, Isis with Pharoah on her lap, Vishnu in his fish incarnation, and the goddess Nut from the inside of the coffin. Other depictions of the same functions brought responses, so resistance was not the problem, but rather the foreignness of the ideas and/or the artistic execution. A few responses seemed purely personal, a few Freudian, but most seemed to be in line with what Jung would have predicted.

It was then decided to develop a more usable test; artistically clear, suited to group testing, and taking no longer than an hour to administer. It was thought some drawings could do double service; the Terrible Mother and the Negative Anima and their positive counterparts could appear in two drawings rather than four, as could the Terrible Father and The Animus archetypes. The Wise Old Man and the Coniunctio were put on one card, and the Hermaphrodite and the Mandala.

Mr. Robert Smith, a Claremont artist and art history instructor at Chaffey College, viewed the original thirty-two drawings. Together we condensed them to eleven large 24-inch black-and-white drawings, and one sample. Selected figures were kept sexually ambivalent after the

¹⁰Erich Neumann, *The Great Mother* (New York: Pantheon Books, 1955), p. 140.

fashion of the Thematic Apperception Test; for others Jungian theory requires specificity. Mr. Smith's skill and his knowledge of matriarchal influences, from teaching art history, and from a year's study in Peru, greatly facilitated the task.

Several persons were tested, with no problems in making responses to this "second generation" test. The test was then administered to eleven clergy, professors, psychologists, medical doctors, and psychiatrists at the April 22, 1964 meeting of the Academy of Religion and Mental Health, Claremont Chapter. No major criticisms of the test vehicles were made in the ensuing discussion, although resulting from it the Wise Old Man was made less wild looking, gold color was added to the Golden Youth, and the tree was connected to the corpse in the Immortality archetype. Black-and-white reproductions of the test as finally established are shown on the next three pages.

Testing Procedures

The large size of the drawings made it possible to test groups of persons, a considerable advantage in saving time and energy on the part of the tester. A sample drawing of a court jester was marked "Sample" and placed on view as persons entered the room. It allowed persons to sit where they could see the drawings, but more important, it provided casual conversation that allowed for the establishment of rapport. This was important, as some persons felt a bit overwhelmed at the task before them, and professional persons seemed to feel hostile at the thought of being "tested." Some sample stories were made up as examples.



Figure 32: Archetypal Multiplicity

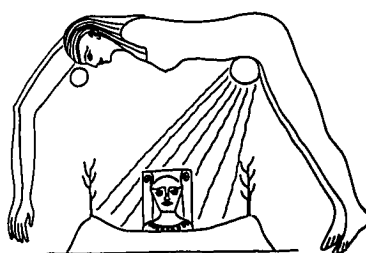


Figure 33: Stage 1; Primal Femininity



Figure 34: Stage 2; The Dragon Fight



Figure 35: Stage 3; Rebellion Against the Father



Figure 36: Stage 4; The Shadow



Figure 37: Stage 5; The Anima and the Animus



Figure 38: Stage 6; The Wise Old Man and the Coniunctio



Figure 39: Stage 7; The Golden Youth

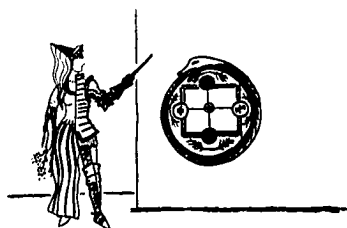


Figure 40: Stage 8; The Hermaphrodite and the Mandala

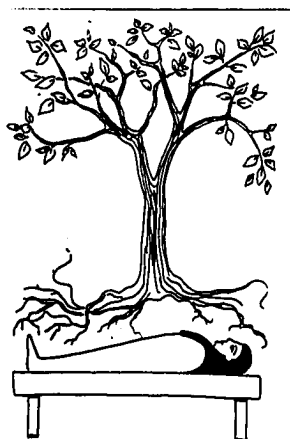


Figure 41: Stage 9; Immortality

Each person was handed a sheet of instructions and questions providing for some brief biographical data, and blank paper. A sample is on page 214, Appendix C. The instructions were repeated verbally. One minute seemed ample time for persons to give a flash impression, but was inadequate to formulate a story. In three minutes, most persons could do a story, and those that could became bored when a longer time was allowed. Some persons put down an impression or a label to the pictures despite instructions. A story was asked for to encourage enough specificity to identify responses as Jungian. In some cases this could be done with an impression; in many cases it could not. Each of the eleven pictures was shown for three minutes, and then covered. They were arranged in random order. At the end of thirty-three minutes, the testees were handed miniatures of the pictures, and asked to arrange them in an order that showed development from childhood to maturity.

Question 11, Appendix C, gives a place for the answers. The pictures are numbered randomly as not to betray order. This is usually termed a "Q-Sort." The instructions for the Q-Sort revealed something of the purpose of the project to the discerning. Five minutes were ample time to administer the Q-Sort. By this time about forty-five minutes had usually elapsed, and the remaining fifteen were used for questions, answers, and discussion. This feedback served as an immediate "reward" for writing so much in so short a time about material that must in many instances have been threatening, and helped to relieve tension.

~~More than twenty persons were asked to do this, and after~~

excluding the responses of those persons in the academic community knowledgeable in Jungian thought, twenty-two persons' responses were then compared with Appendix A, "Guidelines for the Identification of Responses as Jungian." This appendix was compiled from Chapter III, and every statement in it refers to a footnote giving a specific statement and its page number in the Jungian corpus.

Every story was labeled "Jungian" or "Not-Jungian." A "Not-Jungian" story could contain Jungian statements along with contents that contradicted Jungian standards. A "Neither" category was for stories that could not be affirmed or rejected on the basis of a page reference to the Jungian corpus. Stories labeled "Neither" were excluded, along with stories full of technical or complicated vocabulary, questionable taste, those which only titled the plates, and those stories which did not make reference to the contents drawn into the plate in question.

This is another place some "judges," at least one of whom should have been a recognized Jungian analyst or scholar, should have reached a consensus before a story was labeled "Jung," "Not-Jung," or "Neither." In fact, such a panel should have had previously reached agreement on Appendix A's statements through checking it with the footnotes, indeed such a panel should have reached consensus regarding the archetypal odyssey in Chapter III. The reader is too often asked to accept the generalizations of an individual student of religion rather than the combined advice of seasoned social science specialists.

Stories were "Jung," and "Not-Jung," in nearly equal proportion,

with only a few "Neither." These stories were copied onto index cards and an equal number of "Jung" and "Not-Jung" stories chosen, usually five. These were balanced as to length and an attempt made to balance them as to vitality, so that none should stand out should a subject try his hand at guessing. These stories, usually totalling ten, were placed in random order on a single mimeographed sheet, a set of stories for each of the eleven pictures. The stories chosen were edited only as to punctuation and spelling.

A separate test group of more than thirty active Christian parishioners varying in age from sixteen to sixty-five, about equal as to sex, and predominately non-college, was asked to view each of the pictures, and to choose the one story that best described what was taking place in the picture. Thus a simple binomial distribution was obtained under objective conditions.

Again there arises a possibility that could limit findings for purposes of generalization. In using a separate test group in the interests of objective conditions and statistical analysis, is there a step away from spontaneous projections to the plates which permits the unconscious to opt for a false solution to a threatening plate? For instance, the hen-pecked husband unconsciously fixated on the dragon fight could well choose a story changing the sex of the figures or diminishing the intensity of the struggle as Jung conceives it. Could not a testee habitually choose the opposite of his condition? Or perhaps other people's stories do not adequately encompass a testee's reaction to a testplate. Then again, some testees might react to a

particular plate on the basis of a coincidental primal family experience even though a majority of the plates consisted of a valid projective device. On the other hand, these are limitations in any and all projective devices and some of the reasons for a consensus from a test battery.

These persons were also asked to fill out an information sheet nearly identical to the first group's. Results from inactive parishioners, non-Protestants, and persons knowledgeable in Jungian psychology were discarded, until about thirty responses to each picture remained. While this seemed a customary amount for this sort of a study, the small number of testees subsequently became what this writer regards the most limiting factor in making generalizations from the empirical findings. Assuming the customary thirty persons to be a valid sample, one would have liked thirty persons from each of the age groups tested: 15-19, 20-29, 30-39, and 40-on. Then to subdivide these categories into sex and other division to test for significance via the Chi-square box, one would double them again in order to give a theoretical mean of 15 persons for each category of the box, the suggested minimum for validity. Thus there should have been enough testees to assure 240 usable tests, an equal number from each of four groupings. In fact, one might add a 60-on group to distinguish between middle-age and old-age. This would be a practical amount in Claremont with ready accessibility to students and retired persons, and other age-groups through couples clubs in large churches, but proved impractical in the small northeastern Nevada desert community from which most of the

testees were taken.

Methods of Evaluating Results

The research design and statistical vehicle chosen for the evaluation of the results, were discussed with Mr. Richard Eyman of Pomona. Mr. Eyman is a doctoral candidate at the University of Southern California within the field of experimental psychology, and is on the research staff of Pacific State Hospital at Spadra. He discussed the research design with his colleagues, fellow students, and professors, and offered invaluable assistance.

"Significant Difference" was chosen as the main statistical vehicle. That is, the null hypothesis was assumed--that Jung has no relevance and that therefore the number of "Jung" and "Not-Jung" answers would be nearly identical. Any deviation from this would show as a trend, and a large deviation would be highly improbable, therefore highly significant, and tending to support or detract from Jung's theories. The normally used conservative 0.5 level of significant difference was used.¹¹

Age and sex differences, difficult and interesting plates, and the establishment of an order were noted only to explain specific situations. In general the research was interested in the statistically significant emergence of "Jung" and "Not-Jung" responses and "Jung-prone" and "Not-Jung-prone" individuals.

¹¹E. S. Pearson and H. O. Hartley, *Biometrika Tables for Statisticians*, I: Table 37, 0.5 column, "Individual Terms of Certain Binomial Distributions" (Cambridge: Cambridge University Press, 1956).

Since we have the figures available, a bi-nomial distribution using "exact probability" was employed rather than parametric statistics, i.e., the algebraic formula $(X+Y)^n$ rather than the area of a bell curve.

CHAPTER V

RESULTS OF AN EMPIRICAL EXAMINATION OF THE JUNGIAN ODYSSEY

Table I summarizes the results of asking persons to choose between Jungian and non-Jungian stories. It shows both the trends and those trends which are statistically significant. As to trends, four plates drew a preponderance of Jungian responses, six plates drew a preponderance of non-Jungian options, and one drew an equal number. When the laws of statistical probability are introduced, three plates draw Jungian responses significantly, two are significantly non-Jungian, and the remaining six do not differ sufficiently from one another to rule out chance factors such as guessing, unequal impact of plates or stories--or error in Jungian theory. Significant results in nearly half the cases is a good percentage, and will be elaborated upon on the pages immediately following.

Table II, page 154, shows how a number of Jung-prone individuals acted towards those six plates which were termed non-significant from the responses of the test group as a whole. In this dissertation, a failure of even those individuals with a statistically significant preference for Jung to respond with a Jungian answer is taken as a criticism of Jungian theory.

Table III, page 155, relates biographical factors to the five plates which elicited significant results. It is in the form of simple raw scores.

Table IV, page 165, shows that there is definitely a "Jung-

TABLE I

RESULTS OF THE ELEVEN PICTURE TEST

Number of respondents	Title of plate	Choice	Significance
30	#72 Primal Femininity	Jung 18 Not-Jung 12	NS
28	#298 Rebellion vs. Feminine	Jung 8 Not-Jung 20	Sig
30	#348 Rebellion vs. Masculine	Jung 12 Not-Jung 18	NS
30	#30 The Shadow	Jung 9 Not-Jung 21	Sig
13	#66 The Anima (men only)	Jung 11 Not-Jung 2	Sig
17	#97 The Animus (women only)	Jung 8 Not-Jung 9	NS
30	#111 Wise Old Man w. Couple	Jung 21 Not-Jung 9	Sig
30	#81 The Golden Youth	Jung 14 Not-Jung 16	NS
30	#871 Mandala Archetypes	Jung 14 Not-Jung 16	NS
29	#742 Archetypes of Immortality	Jung 21 Not-Jung 8	Sig
30	#94 Archetypal Multiplicity	Jung 15 Not-Jung 15	NS

TABLE II
HOW JUNG-PRONE INDIVIDUALS REACTED TO
THE NON-SIGNIFICANT PLATES

Title of Plate		Jung	Not-Jung
# 72	Primal Femininity	4	1
#348	Rebellion vs. Masculine	3	2
# 97	The Animus (women only)	2	0
# 81	The Golden Youth	2	3
#871	Mandala Archetypes	5	0
# 94	Archetypal Multiplicity	5	0

TABLE III

SIGNIFICANT PLATES: #298 REBELLION VS. FEMININE

Category	Jung	Not-Jung
1. Sex	male=3 female=5	male=9 female=11
2. Age	15-19=4 20-29=3 30-39=1 40-on=0	15-19=11 20-29=2 30-39=1 40-on=6
3. Marital status	married=3 h.s. students=5	married=9 h.s. students=11
4. Children	children=1 none=7	children=7 none=13
5. Employment	none(student)=4 housewife=1 blue-collar=1 professional=2 white-collar=0	none(student)=10 housewife=3 blue-collar=3 professional=3 white-collar=1
6. Education	h.s.=5 college=3	h.s.=15 college=5
7. Interests	travel=1 organizations=1 reading=0 people=1 collections=0 skills=1 outdoors=1	travel=0 organizations=1 reading=4 people=5 collections=1 skills=1 outdoors=4
8. Has read books in psychology	yes=3 no=5	yes=7 no=13

TABLE III (continued)
 (#298 Rebellion vs. Feminine)

Category	Jung		Not-Jung		
9. Most interesting picture	94=2 81=1 72=1	30=1 742=1	81=4 742=1 66=1 111=1	97=4 298=1 94=5	
10. Most difficult picture	97=3 81=2 72=1		81=6 73=3 94=2 298=1	30=3 348=1	871=1
11. Sequence	742=6 111=1 94=1	72=6 871=1 97=1	742=21 72=10 348=4 298=2 30=1	111=2 94=1	871=2 97=1
12. Religious preference	Methodist=7 Other=1		Methodist=16 Other=4		

TABLE III (continued)
SIGNIFICANT PLATES: #30 THE SHADOW

Category	Jung	Not-Jung
1. Sex	male=5 female=4	male=8 female=13
2. Age	15-19=6 20-29=1 30-39=2 40 on=0	15-19=9 20-29=5 30-39=1 40 on=6
3. Marital status	married=3 h.s. student=6	married=10 h.s. student=11
4. Children	children=3 none=6	children=7 none=14
5. Employment	none(student)=6 housewife=0 blue-collar=0 professional=3 white-collar=0	none(student)=8 housewife=5 blue-collar=4 professional=3 white-collar=1
6. Education	h.s.=6 college=3	h.s.=14 college=17
7. Interests	travel=0 organizations=0 reading=1 people=2 collections=0 skills=2 outdoors=3	travel=1 organizations=3 reading=4 people=2 collections=1 skills=2 outdoors=2
8. Has read books in psychology	yes=3 no=6	yes=8 no=13

TABLE III (continued)

(#30 The Shadow)

Category	Jung		Not-Jung		
9. Most interesting picture	94=2 298=1 66=1 97=1 81=1	30=1 111=1	94=5 81=4 97=3 742=2 72=1	66=1	111=1
10. Most difficult picture	30=2 97=2 81=2 348=1	94=1	81=6 72=4 298=2 30=1	97=2 871=1	94=1
11. Sequence	72=8 742=8 348=1 871=1		742=18 72=11 111=3 871=2 97=1	348=3 298=2 30=1	
12. Religious preference	Methodist=6 Other=3		Methodist=19 Other=2		

TABLE III (continued)

SIGNIFICANT PLATES: #66 THE ANIMA (MEN ONLY)

Category	Jung	Not-Jung
1. Sex	male=11	male=2
2. Age	15-19=4 20-29=2 30-39=2 40 on=3	15-19=1 20-29=1 30-39=0 40 on=0
3. Marital status	married=6 h.s. student=5	married=1 h.s. student=1
4. Children	children=4 none=7	children=1 none=1
5. Employment	none(student)=5 blue-collar=2 professional=3 white-collar=1	none(student)=0 blue-collar=1 professional=1 white-collar=0
6. Education	h.s.=6 college=5	h.s.=1 college=1
7. Interests	travel=0 organizations=0 reading=0 people=1 collections=2 skills=0 outdoors=4	travel=0 organizations=0 reading=1 people=0 collections=0 skills=0 outdoors=0
8. Has read books in psychology	yes=4 no=7	yes=1 no=1

TABLE III (continued)
 [#66 The Anima (men only)]

Category	Jung	Not-Jung	
9. Most interesting picture	97=3 1=66, 81, 742, 30, 111, & 94	298=1 81=1	
10. Most difficult picture	3=81, 97 1=30, 72, 298, 348	81=1	
11. Sequence	742=10 72=7 871=3 1=97, 298, 348, 111	72=2 97=1	752=2 348=1
12. Religious preference	Methodist=9 Other=2	Methodist=1 Other=1	

TABLE III (continued)

SIGNIFICANT PLATES: #111 WISE OLD MAN WITH COUPLE

Category	Jung	Not-Jung
1. Sex	male=7 female=14	male=6 female=3
2. Age	15-19=11 20-29=5 30-39=3 40 on=2	15-19=4 20-29=1 30-39=0 40 on=4
3. Marital status	married=9 h.s. student=12	married=5 h.s. student=4
4. Children	yes=7 no=14	yes=3 no=6
5. Employment	none(student)=9 housewife=4 blue-collar=2 professional=5 white-collar=0	none(student)=4 housewife=1 blue-collar=2 professional=1 white-collar=1
6. Education	h.s.=13 college=8	h.s.=7 college=2
7. Interests	travel=1 organizations=3 reading=2 people=5 collections=2 skills=3 outdoors=1	travel=0 organizations=0 reading=0 people=1 collections=3 skills=0 outdoors=2
8. Has read books in psychology	yes=8 no=13	yes=3 no=6

TABLE III (continued)
 (#111 Wise Old Man with Couple)

Category	Jung	Not-Jung
9. Most interesting picture	94=6 81=4 66=2 97=2 1=298, 72, 111, 742, 30	97=2 1=742, 81, 94, 111
10. Most difficult picture	81=5 72=3 97=3 94=2 30=2 1=298, 871, 348	81=3 1=30, 72, 97, 298
11. Sequence	742=17 72=13 348=3 97=2 30=2 1=111, 871, 298	742=9 72=7 871=3 1=298, 348, 111
12. Religious preference	Methodist=19 Other=2	Methodist=6 Other=3

TABLE III (continued)

SIGNIFICANT PLATES: #742 ARCHETYPES OF IMMORTALITY

Category	Jung	Not-Jung
1. Sex	male=9 female=12	male=4 female=5
2. Age	15-19=9 20-29=6 30-39=3 40 on=3	15-19=6 20-29=0 30-39=0 40 on=3
3. Marital status	married=2 h.s. student=10	married=3 h.s. student=6
4. Children	yes=8 no=13	yes=2 no=7
5. Employment	none(student)=9 housewife=4 blue-collar=1 professional=6 white-collar=1	none(student)=5 housewife=1 blue-collar=3 professional=0 white-collar=0
6. Education	h.s.=11 college=10	h.s.=9 college=0
7. Interests	travel=1 organizations=2 reading=2 people=4 collections=2 skills=4 outdoors=1	travel=0 organizations=1 reading=1 people=1 collections=1 skills=1 outdoors=2
8. Has read books in psychology	yes=11 no=10	yes=0 no=9

TABLE III (continued)
 (#742 Archetypes of Immortality)

Category	Jung	Not-Jung
9. Most interesting picture	94=5 81=3 2=742, 97, 66 1=111, 72, 298	2=97, 81, 94 1=111
10. Most difficult picture	81=6 97=4 2=298, 72 1=30, 94, 348, 871	2=30, 72, 81 1=94
11. Sequence	742=18 72=15 2=348, 97, 111 1=30, 871, 298	742=8 72=5 871=2 348=2 1=298, 11, 30
12. Religious preference	Methodist=18 Other=3	Methodist=6 Other=2

TABLE IV
ARE THERE JUNG-PRONE INDIVIDUALS?

Responses of Individuals	Numbers of Individuals with this Score		Significance @ 5% Level
More Jung	11	0	5 persons
	10	1	
	9	1	
	8	3	
	7	6	
	6	5	
Less Jung	5	6	25 persons too similar to be significant
	4	5	
	3	3	
	2	0	
	1	0	
	0	0	
		Upper 27%	
		Lower 27%	
		0 persons	

prone individual" as five individuals had a tendency to prefer Jungian responses above and beyond the laws of statistical probability. Twenty-five individuals had no statistically valid preference, and none had an anti-Jung bias, using the usual practice of counting the upper and lower 27 percents and assuming scores clustered about the median are too alike for significance.

Table V, Beginning on page 167, uses the same categories as Table III, but relates the biographical data to Jung-prone and non-significant individuals rather than to the responses elicited by individual plates.

Results of the Eleven Picture Test

This section deals with the main quest of the empirical part of the dissertation as conceived at its outset: would a significant number of persons prefer Jungian-type descriptions of the symbols Jung submits as proof of his theories? As indicated, about a quarter will, a quarter will definitely not, and half will be indeterminate. Viewing each of the eleven pictures separately may clarify these results.

Primal Femininity

Plate 72, Primal Femininity, drew 30 valid responses, 18 of which were Jungian and 12 of which were not. While the trend favors Jung, it is not sufficiently significant to rule out chance factors or lack of clarity in theory. Turning to Table II, four out of five of the Jung-prone individuals saw this plate as Jungian. Since the non-significant individuals are defined as just that: non-significant, no

TABLE V

A BREAKDOWN OF JUNG-PRONE AND NON-SIGNIFICANT INDIVIDUALS

Category	June-prone	Non-significant
1. Sex	male=3 female=2	male=11 female=13
2. Age	15-19=0 20-29=4 30-39=1 40 on=0	15-19=15 20-29=3 30-39=1 40 on=5
3. Marital status	married=4 college student=1	married=9 h.s. student=17
4. Children	none=2 children=3	none=16 children=7
5. Employment	professional=3 housewife=1	none(student)=17 housewife=5 blue-collar=4 professional=3 white-collar=1
6. Education	h.s.=1 college=4	h.s.=15 college=6
7. Interests	travel=1 reading=1 people=1 organizations=1	reading=7 people=5 collections=3 outdoors=3 skills=1
8. Has read books in psychology	yes=3 no=1	yes=7 no=16

TABLE V (continued)

Category	Jung-prone	Non-significant
9. Most interesting picture	72=1 298=1 66=1 111=1 742=1	94=7 81=5 97=4 111=2 30=1 66=1 742=1
10. Most difficult picture	97=3 81=2	81=5 72=4 30=3 871=2 298=2 97=2 94=2 348=1
11. Sequence	72=4 97=2 298=1 348=1	742=19 72=15 348=4 871=3 298=2 111=2 30=1
12. Religious preference	Methodist=4 Other=1	Methodist=22 Other=4

biographical data would shed light on the responses to this plate.

The "n" is too small to justify testing for significance.

As the trend in responses and in individuals favors Jung, there would be no reason a person involved in Jungian analysis by preference should be skeptical of understanding himself with the help of the Jungian understanding of "Primal Femininity," however, the therapist should be wary of stretching individual personality to conform to a theory that does not meet the test of universal application. Certainly there would be no basis for developing church school curricula on the assumption the average child passes through this stage. Nor does the data support primitive matriarchy as ubiquitous, either ontologically or phylogenetically. The theology of a Dionysus--or a Christ--may stem from much more than placing a masculine veneer on an ancient dying-rising fertility goddess.

Rebellion versus the Feminine

Plate 298, Rebellion versus the Feminine, also can be used to criticize both the universality of the Jungian system and its views of matriarchy. Its 20 Not-Jung responses and 8 Jung responses is statistically significant, indicating the unconscious disagrees with the Jungian suppositions. While the general psychoanalytic theories could attribute this score to "resistance" in the face of the potency of the feminine figure, the test was designed to get around resistance.

As both the Jung and Not-Jung groups were significant, biographical differences in the entire test group could be relevant. Table III, page 155, contains this data. All the persons more than

forty years of age gave Not-Jung responses, an event which occurs with several other plates. Excluding those more than forty years of age would still leave a nearly two-to-one Not-Jung edge. According to Jungian theory, the opposite should be true, i.e., the older group should be the more appreciative. It has been said that since the Jungian odyssey is primarily inner, and the eleven plates are event-centered, the fault lies with the test design. There are two problems with this argument: (1) Jung does stress events in his stages of growth, and (2) how does one go about symbolizing an inner event so as to exclude confusion with outer events?

This writer feels the problem has to do with a particularly unselfaware generation of older Americans and with a particularly pro-psychological generation of teen-agers. However, confining the discussion to the data before us, i.e., letting it speak to us, the conclusion must be a partial criticism of the oft-repeated theory that "Freud's psychology is more suited to the first half of life, Jung's to the second." On three of the five significant plates, the teen-agers are preponderantly pro-Jung, and on the other two about one-third pro-Jung. One might logically expect otherwise from the theory.

On the other hand, one could say that it would be consistent with Jungian theory for the man in the second half of life to become more feminine, and therefore to feel less like rebelling against the matriarchal principle. Perhaps some tests of independence (Chi-square) should have been constructed showing the Jung-Not-Jung dichotomy as to sex, age, etc., for significance, but the number of persons was too

small for the results to possess validity.

Rebellion versus the Masculine

Plate 348, Rebellion versus the Masculine, drew 30 valid responses, 12 of which were Jungian and 18 of which were Not-Jungian. The trend is against this Jungian theory. Two of the 5 predominantly Jung-prone individuals scored this plate Not-Jungian. In view of the non-Jungian response to the previous plate, Rebellion against the Feminine, one wonders if there is resistance to any idea of rebellion; or if the male may be the more dangerous figure and the female having to do with "shades of grey"? Speculation on a plate that is statistically non-significant should not be pushed very far, but any failure to meet a significantly Jungian response pattern can be considered a criticism of the Jungian position.

The Shadow

Plate 30, The Shadow, drew 9 Jungian responses and 21 non-Jungian responses. This is a significant response. Biographical data hints that women are more disposed to give Not-Jungian answers than are men (but the significance of this was not tested as is customary when the theoretical mean involves less than ten persons), and a few more than half the men did give non-Jungian responses. Again, not one person more than forty years of age gave a Jungian response. Leaving out the Not-Jung responses from those more than forty still leaves a two-to-one Not-Jung ratio.

Again, the responses form a criticism to the theory that Jungian

psychology is more akin to persons in the second half of life. The largest group appreciative of this plate was teen-agers. Jung lumps most of Freudian psychology under his theories on the Shadow archetype, but whether the responses to this plate form a criticism of Freud as well as Jung would need an independent investigation.

The Anima

Plate 66, The Anima, was scored only for the responses of males. Eleven men selected Jungian stories, with 2 selecting Not-Jungian stories, a statistically significant pro-Jungian response. This was a plate that the 3 men more than forty years of age all credited to Jung, with none more than thirty giving a non-Jungian response. It is interesting that there is more appreciation for Jung from the chronological midpoint of his development system on. This fact may support the theory that Jungian psychology is more agreeable to those in the second half of life.

The Animus

Plate 97, The Animus, was scored only for the responses of females. Eight women gave Jungian responses, while 9 gave Not-Jungian responses. This is not statistically significant. The 2 Jung-prone women gave Jungian responses; however, the trend as a whole did not favor Jung.

Jung's theories of the Anima, a powerful feminine introject in men, were well borne out, but only the naturally Jung-prone women saw a comparable figure for women. This is disappointing from the Jungian

point of view which claims a special understanding of the psychology of women. Could it be that the Anima is meaningful for both sexes? This might give credence to the Melanie Klein view of the importance of the feminine introject in the Freudian system. Looking at women's responses on the Anima (which would according to the Jungian logic score predominantly Not-Jungian because women would not understand this phenomena), we find 15 women giving it a Jungian response and 2 a Not-Jungian response, statistically a significantly pro-Jungian evaluation. Reversing the procedure and taking men's responses to the Animus, we find them rejecting it, although non-significantly, 7 to 6. Thus it could be said that the Anima archetype exists, but does not conform to the Jungian definition of its operation, since it is present in women as well as men. However, this is not too powerful a criticism of Jung as this does correspond to his theories of the Great Mother archetype. The Great Mother and the Anima are probably one and the same archetype.

The Wise Old Man with the Couple

Plate 111, The Wise Old Man with Couple, drew 30 responses, 21 of which were Jungian and 9 of which were non-Jungian. This is a statistically significant pro-Jungian response, covering two archetypes. There is an interesting sex-linked phenomenon here, as 14 of the 17 women scored this as Jungian, with the men split about half and half. Thus it would seem to be of no particular value to men, a criticism of the Jungian position, at least partially.

There is also a tendency for educated and professional persons to give a Jungian response, perhaps reflecting a tendency to accept the

Wise Old Man as "teacher" rather than to reject him as "authority" or "father"; perhaps reflecting more equalitarian ideas of marriage than is found in the blue-collar tendency to pursue patriarchal fantasies (and matriarchal realities). One might well speculate that psychological systems are produced by educated persons for educated persons, certainly this seems to hold true in terms of treatment.

The Golden Youth

Plate 81, The Golden Youth, received 14 pro-Jung answers, and 16 Not-Jung, which is not a significant response, neither does it establish a very firm trend. Only 2 of the 5 Jung-prone individuals chose a Jungian response for this plate, the least Jungian of their reactions to any plate. It has been said that the comparatively dramatic artistic rendition of this plate in relation to that of the other plates gives it unequal impact. However, it is felt that the rendition used is in keeping with this archetype's function of assigning a commission. Had it been skewed towards a non-Jungian answer, nearly half the testees would not have marked it Jungian.

As this archetype is one which Jung believes to be particularly associated with the figure of Christ, the empirical data would indicate his view of Christ as the golden or eternal youth, and as the author of commissions to bring works to fulfillment in the world, to be without archetypal foundation, despite the theological appeal of the conceptions.

Mandala Archetypes

Plate 871, Mandala Archetypes, contains both the humanized and abstract forms of this function. Its 14 Jungian and 16 Not-Jungian

responses are not significant, nor do they constitute much of a trend. However, all 5 of the Jung-prone individuals gave this figure a Jungian response. As the humanized mandala, the hermaphrodite, is used by Jung to be a Christ symbol showing Christ as the perfect unity of a number of opposite traits, the empirical response must stand as a rebuttal to any generalization of this idea. However, the response of the Jung-prone individuals may indicate some validity for some. Whether or not 5 out of 30 persons could be the basis of an expected 17 percent of a general population being Jung-prone would have to be determined by a larger sample.

Archetypes of Immortality

Plate 742, Archetypes of Immortality, shows a significant identification with the Jungian point of view, 21 responses being Jungian against 8 Not-Jungian. There seems to be a tendency for professionals to take the Jungian viewpoint--which in this case corresponds to the Christian pro-immortality viewpoint--and for blue-collar men to choose the non-Jungian non-Christian, but not the blue-collar women. All of the college persons chose the Jungian category, even those not professionally employed. None of the Not-Jung respondents had read a book in psychology.

This certainly would not be what the skeptic would expect using the old saw that religion has its chief appeal to the poor because of its compensatory relationship to them.

Archetypal Multiplicity

~~Plate 94, Archetypal Multiplicity, drew an even number of~~

Jungian and Not-Jungian responses, and is therefore not significant. However, all 5 of the Jung-prone individuals were at home with this conception as they gave it the Jungian interpretation. This archetypal manifestation resembles the mandala archetypes in that it can show integration; however, in its fragmented manifestation often it is a forerunner of psychosis rather than simply a failure to attain a high level of integration, according to Jungian theory. The response does not support the theory as applied to any general population.

The Emergence of the Jung-prone Individual

Not anticipated in the original research design was the emergence of the Jung-prone individual: the individual who chose more Jungian answers than could be possible under the laws of normal probability, and whose advent therefore is statistically significant. This tendency on the part of 20 percent of the testees is a strong corroboration of Jungian theory for certain personality types, and yet a criticism of the universality of the Jungian system. Failure of even the Jung-prone individual to give a Jungian response to a symbol used by the Jungians is a particularly strong criticism of Jungian theory. On the other hand, failure for any non-Jung-prone individuals to emerge is a strong argument in favor of the Jungian insights.

Can the biographical data shed any light on the personality of the Jung-prone individual? Following the common practice of taking the upper and lower 27 percents--and there being no lower 27 percent--and finding they are significant statistically at the 5 percent level of

confidence, as shown in Table IV, page 165, the biographical data on the 5 Jung-prone individuals was assembled in Table V, page 167.

There is a striking age phenomenon, no teen-agers and no persons more than forty years of age are Jung-prone. Most are married, although one couple has had no children. Four of the 5 have a college background, 3 are professionally employed.

Conclusions Regarding the Jungian Odyssey

In the hope that clarity will be furthered by avoiding mathematical figures, and by grouping remarks under headings of reliable Jungian theories, theories of use for persons naturally drawn to Jung, doubtful theories, and discredited theories, some following conclusions are offered.

Development Theories Offering General Validity

In this study, Jung's theories may be said to be sound regarding the Anima, the Wise Old Man, the Conjunction, and the Archetype of Immortality. There were no individuals particularly antagonistic to Jung. Women as well as men had an Anima introject, making it appear to be an aspect of the Great Mother, rather than a separate archetype, a conclusion already reached by Neumann. The greater acceptance by women of the Wise Old Man and of the Conjunction (Couple) could be taken as their having less authority problems than men, and as their being more comfortable with common integrations such as marriage. (Their score on The Shadow, however, indicates strong sexual and anger paradoxes are not as easily assimilated by women as by men.) Educated persons are more

at home with Jung--and with traditional resurrection theology--than blue-collar workers; however, educated persons are likely more at home with all schools of psychology and middle-class people are more likely to be knowledgeable in, and supporters of, the Church.

Development Theories Applying to the Jung-prone Individual

In addition to the above theories that seem to possess a universal appeal, some 20 percent of individuals tested were unusually appreciative of Jung. A Jungian therapist, with a client in therapy long enough to demonstrate by his presence that he appreciated Jung, would be justified in assuming the validity of adding four more archetypes: Primal Femininity, The Animus (for women), Mandala Archetypes, and Archetypal Multiplicity. With such persons, the stages of the Jungian odyssey appear as follows:

Primal Femininity:	Motherly Anima (for both men and women)
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The Animus (for women only)

The Wise Old Man

The Coniunctio

The Mandala Archetypes:	Hermaphroditic Geometric Multiplistic
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The Archetype of Immortality

A distinction is in order between the educative approach more likely to be used by the church and the approach of the therapist. The Jungian analyst or the counselor taking a Jungian tack with a particular individual could assume, on the basis of the compensatory nature of

the unconscious, that the very patient who does not appreciate Jung might be the one who most needs the Jungian odyssey. An educative approach might assume the same in theory, but in practice would face resistances not likely to be overcome by educative methods. If the educative approach were feasible, more of the testees would have been appreciative of Jung in this study.

Inconclusive Theories

Several archetypal stages and points of biographical data were a problem to classify. This paragraph has listed them as that, "inconclusive," but one could well take the very lack of definiteness regarding them on the part of the testees as criticisms of Jungian theory.

There was a mild indication that educated persons were more at home with Jung than those with high school attainments. This is apt to be true in treatment, and so comes as no particular surprise. The theologically appealing notion that Christ is the golden youth assigning cosmic tasks, or the hermaphroditic union of ultimate opposites such as love and justice, had no general empirical validity. In a general population, several of the archetypes could be discarded: Primal Femininity, Rebellion against the Masculine, The Animus, The Golden Youth, Mandalas, and Archetypal Multiplicity.

The Wise Old Man and the Coniunctio had no general appeal to men, even though the number of women they appealed to gave the archetypes statistical significance. One could speculate that the presence of the Wise Old Man inhibited the expression of an otherwise positive response to the couple, but this would be the Freudian rather than the

Jungian position.

There were cracks in the whole Jungian matriarchal system, with its claims to fill the gaps in Freudian thought, but the balance between accuracies and inaccuracies in the anima theory, and the conjunction; the acceptance of the animus theory and primal femininity by at least the Jung-prone individuals, the inconclusiveness of the general response to Primal Femininity, and the Animus; and the outright discrediting of Rebellion against the Feminine: all balance out in a frustrating way. One can hardly be enthusiastic at the sagacity of the Jungians regarding the problem of woman, but one can hardly dismiss their efforts as inferior to alternative schools of thought.

Equally frustrating was the inconclusiveness of the data in regard to the Jungian claim to special insight into persons in the second half of life. There is rebuttal in that teen-agers and persons less than forty years of age gave Jungian answers much more frequently than persons more than forty, on seven plates, while persons more than forty gave Jungian scores on only two plates. However, there are no plates drawing significantly Jungian responses in the first half of the chronological sequence, and three in the second half. Thus many find Jung's more mature phases the most appealing. The two statistically significant non-Jungian plates are both in the earlier parts of the first half of life. These argue in favor of the Jungian position, since the stages of the second half have more appeal. This writer knows of no other system interested in, or speaking better to, the second half of life.

Discredited Theories

A statistically significant aversion was found to the Jungian positions on two archetypes, Rebellion against the Feminine, and the Shadow, both of them among the most frequently mentioned functions in the Jungian corpus. As pointed out under "Inconclusive Theories" there are supports as well as this criticism of the Jungian thought on matriarchy. The same is true of the Shadow, for the unusually strong anti-Jung response of women to this plate skewed the results. It was interesting that women were quite comfortable with the paradoxes involved in the figure of the couple embracing, but rejected the paradoxes implicit in the figure of the centaur. Before drawing definite conclusions it would be worthwhile to substitute a satyr and see if the response of women would then be as negative.

Eighty percent of the persons tested rejected the Jungian system as having significant appeal for them. Besides being a criticism of the archetypal images, could this not also be a criticism of the Jungian claim that transference phenomena, the client's unwarranted projections onto the therapist, refer to archetypal images rather than to primal family experiences? The latter suggestion must remain unanswered as the design of the test plates could symbolize primal family experience to some testees, or both family and archetypal experience.

Summation

. This paper set out to identify the Jungian system of developmental theory for what use it might offer the Church from that psychoanalytic writer most interested in the Church, Carl Gustav Jung. It concluded by subjecting the resultant theoretical development pattern

to some empirical tests. These tests were simple and future research would do well to have a panel that included a recognized Jungian examinee and reach a consensus on archetypal development in the Jungian system, the adequacy of the test plates, and the accuracy of labeling the stories "Jung" and "Not-Jung." Future research would also find more validity in using at least 300 Protestant active church-goers who were not knowledgeable in depth psychology, rather than only 30. A researcher at home in systematic theology as well as psychology could theorize more usefully on the value of the Jungian odyssey for the persons serious in their quest for the imitation of Christ. From the bases of these tests, parts of the Jungian system had doubt cast upon them, part were supported.

Discredited was Jung's hope that his expansive, generalized theories constituted a universal philosophical system into which fitted, as building blocks, other systems such as psychology, religion, or anthropology. The results simply do not indicate, for instance, that the Shadow archetype can contain the Freudian and Adlerian systems, or the Golden Youth and the Mandala can contain Christianity, or that our ontology must recapitulate primitive matriarchy.

Rather than a philosophy, Jung has offered a psychology among psychologies, valid at many points, without foundation at others, just as those psychologies before and after. His percentage of accurate observations is probably as successful as other famous systems, and thus as enduring, sound enough to be used by the Church in specific areas of concern, not sound enough to justify major adjustments, or Jungian sects.

The empirical results indicated the occurrence, perhaps in 20 percent of the population, of individuals predisposed to take the Jungian position seriously. This is a low percentage for a universal system, but a very high percentage for one psychology, one school of thought, one sect. It suggests there is a psychology of psychologies, i.e., personality traits, some based on sex and age, or education, some undoubtedly unspecified, that influence the type of psychology--perhaps the style of theology--that individuals adhere to.

Carl Gustav Jung understood aspects of his age without having obtained the influence to alter much of that age. The monument of his system is likely large enough to be evident when later times, men, and theologies examine the century profoundly changed by Darwin, Freud, and Einstein.

APPENDICES

APPENDIX A

GUIDELINES FOR THE IDENTIFICATION OF RESPONSES AS JUNGIAN

Test Plate 72: Primal Femininity, pp. 39-46

Primal Femininity is concerned with unity, comfort, feeding, shelter, dependency--any promotion of growth by the large feminine figure towards the smaller one. Reality is largely within the feminine sphere. Captivity, absorption, smothering, or death of the smaller figure by the larger is felt as desirable. Sexuality must be at the initiation of the larger figure, and primarily for her pleasure.

Test Plate 298: Rebellion against the Feminine, pp. 46-64

In Rebellion against the Feminine, there is conflict against feminine control of reality, often against feminine domination of the roles of creator, nourisher, lover, protectrix, culture bearer, or hoarder of the general welfare. Either figure can be felt as positive or negative, and victory can go either way. The dragon may never be identified as masculine. It may well have supernatural attributes. The battle often starts in opposition to tradition, in opposition to materialism, from resentment against male-initiated sexuality, or is a battle of spirit or law against nature or emotion. The outcome is never an impasse, and one of the figures is likely to be killed.

Test Plate 348: Rebellion against the Masculine, pp. 70-73

The strengths of the hero are apt to outweigh the dangers of

the monster in responses to this plate. A subjugation is the result of the battle, never a death. Neither figure need be negative; for example, the new cultural ideal may be replacing a good but obsolescent ideal. Shades of grey and doubts may be involved in the reasons for the conflict, or its outcome. The monster may have initiated the conflict to test the other's mettle, and may voluntarily allow himself to be defeated. The monster can never be feminine.

Test Plate 30: The Shadow, pp. 73-84

Unity, particularly of paradoxical traits, or conflict between paradoxical traits, should occur in the response to this plate: but after struggle. The conflict is often over id impulses, such as sexual or alcoholic license, aggressiveness, impulsiveness, or childishness. It could be over the inability to attempt a positive act. The figure is often numinous, angelic or satanic. As angelic, it may represent the need for an ethical struggle; as satanic, it may represent culturally disapproved contents, or general irresponsibility. It may bring about a response concerned with depression, or with blaming others for a projected fault. It may elicit a desire for a helper, or friend in need. The figure must be of the same sex as the subject describing it.

Test Plate 111:

The Wise Old Man with Coniunctio, pp. 85-97

In this plate, the older figure is seen as a wise old man or woman, and must always be positive in character. He is the helper to

a problem, such as an ethical dilemma, the struggle of a hero figure, or a courtship. He is a bearer of wisdom and truth. He may be a religious figure, even an intermediary between heaven and earth, or he may be magical. He helps in any union of opposites. He must be the same sex as the subject responding to the test.

The couple are a "coniunctio," a perfect union. They consider the older person a helper, perhaps a benevolent parent, friend, or supernatural being. If the couple's sexuality is mentioned, it is described positively. The couple may have forged their union from very opposite personalities.

Test Plate 66: The Anima, pp. 90-106

The response to this plate is to be evaluated only for male subjects. It represents the feminine introject in a man, although the response of the subject may refer consciously to a young mother, a sister, a wife, a lover, or a daughter. The figure can be valued positively, negatively, or as a combination of both. If a man is past middle life, the Anima figure would be described as behaving the same way the male subject would under similar circumstances. The figure is usually fascinating, even numinous or god-like. It offers the promise of a deep relationship, or a fiery love-at-first-sight. Sexuality always involves encounter and relationship in addition to any simple physical pleasure. The figure may be transformative, or may assign a test. The test is only dangerous to the weak of heart. The figure is never so old as to be unattractive as a mate. This plate may also

elicit a theme of homosexuality.

Test Plate 97: The Animus, pp. 90-109

The response to this plate is to be evaluated only for female subjects. It represents the masculine introject in a woman, although the response of the subject may refer consciously to a brother, husband, lover, or son. The figure is never fatherly. It can be valued positively, negatively, or as a fascinating combination of both. If the subject is past middle life, the figure will behave the same way the subject would under similar circumstances. The figure is masculine, well-organized, but may "rationalize." Sexuality does not lead to a genuine encounter, but is apt to be of the love-at-first-sight variety. The figure is never so old as to be unattractive as a mate. The figure may be helpful when "shades of grey" must be recognized to solve a problem. The figure is fascinating, even numinous or god-like. This plate may also elicit a theme of homosexuality.

Test Plate 81: The Golden Youth, pp. 109-115

The Golden Youth is the outcome of a union or marriage, perhaps a personal son or daughter for whom great hopes are held, or a child of a numinous union. Occasionally a numinous elderly person or an animal is transformed into the Golden Youth. The Golden Youth usually appears from a significant place, such as the site of Arthur's Round Table, or often at the site of an earth-sky connector such as a tall tree or a deep well. It is heroic, perhaps even Christ himself.

It symbolizes purity, light, imperishability, futurity, potentiality, and growth. It assigns a commission to do something in the world, or to produce a higher transformation of culture. If the commission is resented as an excessive demand, the Golden Youth may be viewed negatively. His appearance is most typically viewed as positive.

Test Plate 871: Mandala Archetypes, pp. 115-124

The hermaphroditic figure is a type of perfection or unity, especially inner unity. The unity is often of masculine-feminine components, or often that of grace and justice. It may result as the successful fulfillment of a quest. It is the whole person, the individual. Its attributes may be Christ-like.

The geometric figure is also that of wholeness, unity, and totality. Inner wholeness is symbolized, rather than that of outside events. It is associated with great therapeutic effect. It is the completed transformation of heavenly forms into earthly ones, paradise on earth, a state of rest. If viewed negatively, perhaps because of the snake or similarities to a net, spider-web, wall, or prison, it must be part of a recognition that reality contains evil as well as good, i.e., wholeness cannot be achieved if evil is avoided rather than conquered.

Test Plate 742: Archetypes of Immortality, pp. 124-132

This figure could remind persons of changes in psychological conditions such as a rebirth, effects of a change in locality, fertility,

closeness to the unconscious, or the results of ingesting milk, honey, medicine, alcohol, or poison. Most likely there would be a direct association with death, but always with a positive feeling tone. Death would be a voluntary submission as the price of immortality, resurrection, or rebirth. Death from old age would be positively viewed; as making way for fresher life, as the way a person becomes spirit, as the way one unites with God, or as the way a human becomes divine. References to Christ's resurrection might be elicited.

Test Plate 94: Archetypal Multiplicity, pp. 132-136

This plate will produce a positive or negative reaction. If described positively, the separate figures will be organized into a whole; e.g., an audience, a family, a tribe, or a nation could be engaged in a cooperative pursuit.

When described negatively, this plate elicits a description of disassociation, conflict, loss of individuality, loss of wholeness, falsity, submission to group pressures, or dismemberment.

APPENDIX B

THE ELEVEN PICTURE TEST WITH JUNGIAN AND NOT-JUNGIAN IDENTIFICATIONS TAKEN FROM APPENDIX A

Test Plate 72: Primal Femininity

"Soon the bushes shall bloom and bring forth fruit, sheltered and nourished by heaven. But so shall man be born, grow up--and seek to overthrow the very womb that conceived him. Soon this small patch of earth shall be too small to contain him, and he will resent the sheltering and protecting arms that confine him. He will be ready to do battle, but when he is, the Heavenly Master too will stand erect and be proud, and a new love will grow."

NOT-JUNG: THE GREAT MOTHER IS NOT RESENTED AT THIS STAGE, NOR DOES SHE RECOGNIZE A PEER.

"The woman in the square is in a dilemma. Her god appears to be the source of light, yet is a misshapen woman, who rather than attributing freedom, has made the woman a slave. She is in dry, desolate country, and the light is scorching. She will soon find that this god is false."

NOT-JUNG: THE GREAT MOTHER'S DOMINANCE IS NOT RESENTED AT THIS STAGE.

"A symbol of cosmic reality; dynamically being like a woman, in whom life is conceived, nurtured, expelled toward individuation to repeat or perpetuate the process. The all-embracingness of the woman symbolizes the dynamics of compassion and love, and it is inextricably sexual."

JUNG: THIS MEETS SIX OF THE CRITERIA FOR A JUNGIAN RESPONSE.

"Looks like the conception of some Egyptian cosmological myth: Mother Heaven. She strikes me as a good conception of the 'over-protecting mother,' she's the sun and moon and everything."

NOT-JUNG: THE NEGATIVE CONNOTATION PRECLUDES ITS BEING A JUNGIAN RESPONSE.

"The young mother had just given birth to her first child. The care and warmth for it was multiplied as it was her first, and she watched over it, giving both nourishment, and warmth and protection."

JUNG: THIS WELL DESCRIBES THE FUNCTION OF THE GREAT MOTHER.

"The Egyptian goddess leans over the earth, fertilizing it and its people with the fruit of her womb. The barren trees and plants will grow, reaching toward the light and warmth of her sun, putting out foliage and blossoming. People will rise, mate, and grow and raise children under her influence. The god who is her mate receives her love, and she, his."

JUNG: THIS DESCRIBES THE MOTHERING FUNCTION OF THE GREAT MOTHER.

"The people of the land worshipped a mother figure who was pictured as controlling the sun and protecting her people. They set up altars to her, and this year the crops would be fine and families would live in good health. The priests had spoken."

JUNG: FOOD, WORSHIP, AND FATE ARE FUNCTIONS OF THE GREAT MOTHER.

"A feminine shape over the earth, there is no masculine symbol; Womb-sun: the Human within Nature."

JUNG: THIS CATCHES THE COSMIC QUALITY OF THE GREAT MOTHER.

"A grotesque, bizarre, Egyptian sun god figure or fertility symbol."

NOT-JUNG: THE JUNGIAN GODDESS ELICITS APPRECIATION.

"A child was sleeping; he wakes to see a giant about to devour him: he is afraid of women and hides from them in the world of men."

NOT-JUNG: EVEN DEATH IS DESIRABLE IN THIS STAGE OF DEVELOPMENT.

Test Plate 298: Rebellion against the Feminine

"A fierce monster was ravaging the land, part fish, part man, part dragon. Sir Ewald decided to try to rid the land of the monster, although the bravest man in the kingdom had tried, and been killed. Sir Ewald had been raised quietly and almost alone--in the huge castle, by his widowed mother--and everyone thought he was too quiet and gentle a man to subdue a monster. But Sir Ewald knew some magic that his old nurse had taught him, and he was not afraid. He . . ."

JUNG: THE DOMINANCE OF A WIDOWED "MOTHER" WHO KEEPS HIM ALONE IS TO BE EQUATED WITH THE DRAGON AS ONE WHO CANNOT NURSE.

"Monster man and normal man are engaged in mortal combat; super-ego and id? I have no ideas as to who (what?) will win: call it a draw."

NOT-JUNG: THERE CAN BE NO "DRAWS" AT THIS STAGE OF THE CONFLICT.

"Where should I start? I should kill this evil thing, but my sword is bent. Perhaps he will accept a peace offer. If I only knew what I am up against, I could have a chance. Will some one help me!"

NOT-JUNG: THE MONSTER CANNOT BE IDENTIFIED AS MALE IN JUNGIAN THEORY.

"This is like the David-Goliath myth of the Old Testament. The dragon, in fearsome manner, is upon me to devour me, but, like

David, I feel courage to engage him, showing him an olive branch first, but protected with the usual human defense like armour and a sling shot."

NOT-JUNG: THE MONSTER CANNOT BE IDENTIFIED AS MALE AT THIS STAGE.

"How does one overcome evil?' the young man asks. 'Is it accomplished by force, or love?' Not knowing, and fearing to try one or the other, the young man tries both. He does not realize that by his very ambivalence he has destroyed any chance of coming out the victor."

JUNG: AMBIVALENCE WITH THE GREAT MOTHER RESULTS IN DESTRUCTION.

"The Taming of the Shrew."

JUNG: THE FEMALE DRAGON IS CONQUERED IN THE SHAKESPEARE PLAY.

"For a moment, he hesitated. Shall he be forced to fight the monster, or can he woo him and be friends? The issue is soon settled: it will be a battle to the death. He will overcome the creature, but not kill him. There are possibilities here, he can use this creature who can swim in the ocean and walk on the land. He can press him into service, and use him to cultivate the earth and bring forth riches."

NOT-JUNG: THE MALE IDENTIFICATION PRECLUDES ITS BEING JUNGIAN.

"Male and Flowering forces attacking a female Dragon and a Serpent."

JUNG: ATTACKING A DRAGON IDENTIFIED AS FEMALE MEETS JUNGIAN THEORY.

Test Plate 348: Rebellion against the Masculine

"Medieval man and pre-historic man both have aggressive drives

to control. Regardless of times, man's problems remain with him. Mythology is one method of expressing these changes-in-time-yet-continuing-problems."

JUNG: BOTH ARE PEERS IN THE SAME DILEMMA, WITH THE OUTCOME DOUBTFUL.

"Serena, a beautiful young girl, went to live with a Beast in his castle, in order to save the lives of her two older sisters who were happily married. What she did not know was that the Beast was, in reality, a handsome young Prince who was put under a spell by a wicked witch. The spell would be broken if a lovely young maiden lived in the castle with the Beast for a year. But although the maiden didn't like living there, she found the Beast kind and charming. So then an old admirer, wanting to rescue the girl, charged into the castle grounds to kill the Beast. But the girl wanted to rescue the Beast . . ."

JUNG: BOTH THE BEAST AND HIS ADMIRER ARE POSITIVE CHARACTERS.

"This could be the battle of good and evil. Good is in a crusader apparel, slaying his foe. Evil is not being subsumed easily, for he appears strong even though unarmed. My imagination says Good wins the battle."

NOT-JUNG: DEATH IS NEVER THE OUTCOME OF THIS STAGE OF CONFLICT.

"A warrior is arresting a bearish man."

JUNG: "ARREST" INDICATES A COMING TO TERMS WITH POWER WITHOUT DEATH.

"Sir Thern set out to slay the beast that had threatened the village. He did so in one thrust of the sword, and now the villagers have asked him to rule them. His son will follow him as king."

NOT-JUNG: DEATH IS NOT PERMITTED IN THE JUNGIAN THEORY OF THIS STAGE.

"Get out of here. Don't come back. We men are superior. You've got brute strength, but look at this sword; we men have made it, and we've learned to use it. To the woods, or you'll feel steel, right under the ribs!"

JUNG: THERE IS NEITHER DEATH NOR A VALUE JUDGMENT, BUT A TRIUMPH OF TECHNOLOGY OVER STRENGTH.

"This is a picture of a gladiator who is about to administer the death blow to this primeval beast which he has been engaged to fight. The beast has given him a rough battle and now has ahold of his arm and is biting his hand."

NOT-JUNG: "DEATH BLOW" PROHIBITS THIS STORY FROM BEING JUNGIAN.

"The animal would drag him back to his own lodgings--to his own elements--but the fighter knows who it is he struggles with; he can see the beast, and when he conquers him, he will gain a face and be a person. The creature will not be slain, but contained, and humanity will find the inner nobility to suit his outward garb."

JUNG: THE HERO SUBDUES A MONSTER WITHOUT KILLING HIM IN ORDER TO GAIN A TREASURE.

"A hero is killing a werewolf."

NOT-JUNG: DEATH IS NEVER THE OUTCOME OF THE JUNGIAN INTERPRETATION, NOR IS THE BEAST SO BAD AS A WEREWOLF.

"Awareness is forcing and holding an unconscious feeling in two, or repressing it. Force is killing the uncontrolled bear to maintain its position."

NOT-JUNG: POSITION CANNOT BE MAINTAINED BY KILLING AT THIS STAGE.

Test Plate 30: The Shadow

"I am reminded of Greek mythology. Here is a man who, perhaps for some foul deed, was cursed by a god to now suffer the fate of half-man/half-animal. The picture doesn't indicate present sadness with the new role, and perhaps, with the passing of time, this creature has become a deity of a special area: a victim over his shoulder."

JUNG: A HIGHER STATE EMERGES FROM STRUGGLE AND CONFLICT.

"Myth as symbolic of the real. The unitary nature of man, animal, and nature. Emmanation of light (enlightenment). Center of concern, strength, courage, authority, are all present, but with compassion, mercy, and justice."

NOT-JUNG: SUCH A UNITY CANNOT COME WITHOUT STRUGGLE AND CONFLICT.

"Blank--this one is a puzzle--only two things in the picture intrigue me: what is he holding over his shoulder, and the black radiating lines around head and shoulder? My first reaction to that draped over his shoulder is that it is a strand of woman's hair. A sense of peace, or even divinity stems from the facial expression and the radiating black lines."

NOT-JUNG: NUMINOSITY AND PEACE MUST COME AFTER THE MENTION OF STRUGGLE.

"The half-man, half-horse, lived in an olive grove about 20 miles north of Athens, in the mythical days of Greece. He was madly in love with a shepherd girl, who watched her father's sheep in the nearby hills. One day he approached her, as she watered her sheep at a valley spring. She drew back, startled. He tried to make love to

her, and at first she listened--then she burst into tears and ran . . ."

JUNG: THE PROBLEMS AND ATTRACTIONS OF MAN'S ANIMAL NATURE ARE NOT UNDERESTIMATED.

"Jack, age five, enjoyed looking at pictures in his story books. His favorite was a man-animal picture from mythology. He would exclaim to his father that he liked to 'run like a horse,' when he called attention to that feature of the figure. The rest of the figure reminded him of himself, dark hair and fine figure, like his father's."

NOT-JUNG: SUCH A UNITY CANNOT COME WITHOUT THE MENTION OF STRUGGLE AND CONFLICT.

"This lad portrays the epitome of Youth, as I guess he does in mythology. He is daydreaming, and filled with the male-female questions of youth: the questions of how to appeal to women, etc. He has had few rebuffs, and will soon find a pleasant and attractive woman with whom he can have a successful and happy marriage."

NOT-JUNG: SUCCESS COMES TOO EASILY IN LIGHT OF THE PROBLEMS INVOLVED.

"Human emotion and reason, yet half is beast. This makes the figure an outcast both to others and to himself."

JUNG: THIS RECOGNIZES THE REALITY AND CONFLICT OF PARADOXICAL TRAITS.

"Man's growth out of his physical nature into the beginnings of spiritual understanding."

JUNG: THIS RECOGNIZES THE POTENCY OF THE PHYSICAL NATURE WHEN TRYING TO REACH A SPIRITUAL PLANE.

"I've been off showing my stuff. I'm not really proud, but I am different. After all, I have all that any other man has, and I'm as strong and swift as a horse. In fact, there is something of the gods in me; and in that last difficult situation, I came through and

saved the day."

NOT-JUNG: SUCH A SUPERIOR BEING CANNOT BE PRODUCED WITHOUT MENTION OF STRUGGLE.

"This picture shows a Greek god who has just inadvertently torn the hair off his lady fair in an attempt to gain her attention and cooperation. Now he wonders what to do next, and feels sorry for what he has done."

JUNG: DEALS WITH POWER-NUMINOSITY, SEX-LOVE CONFLICTS.

Test Plate 97: The Animus

"After every circus performance, the clown would remove his make-up and stare into the mirror. How hard it was to make people laugh two performances a day. To be laughed at when he himself could not join in with the feelings of joy. He had become more bitter over the years. Where was his life going? What was to become of him? In a world that demands so much, he was so limited."

NOT-JUNG: THE ANIMUS IS A STRONG, RATIONAL FIGURE, NOT A CLOWN.

"Oh ho! I'm in a competitive group of 'politicians.' My 'mustard seed' orientation is threatened by bull-dozerish organization men. Looking in the mirror I see myself with a defiant mein, set jaw, suspicious gaze, and unorthodox behaviour (like shirt open, etc.). I announce thus my independence, freedom, and determination."

JUNG: THE HERO REBELLION OF A FASCINATING FIGURE MEETS JUNGIAN THEORY.

"Steve had dislocated his shoulder in the basketball game. It was not bad enough to send him to the dressing room, but it was enough to keep him from playing. He now must sit on the bench and watch the

rest of the team play the game; feeling very much alone and discouraged as he feels that he let his team down when they needed him."

NOT-JUNG: THE ANIMUS WOULD NOT BE HURT, OR WOULD FIND SOME OTHER WAY TO HELP, SUCH AS THINKING.

"This is a young Spartan who has just led his team to victory in a proto-type game of basketball. Now he is reflecting upon the game and wonders how it could be improved to be more fun and require more skill."

JUNG: THE ANIMUS IS BOTH ATHLETIC AND RATIONALIZING.

"There was a hurt look in the eyes of Julius, but you had to look closely to see it. He did his best to hide his hurt and bitterness from the world, and it only became more transparent when his face was in repose, and he thought he was alone. He had met so much rejection in his life: when he was five, his parents divorced and left him at an orphanage. He was finally adopted when he was 10, but his new parents were elderly, and never understood him. Now he finds he distrusts people, but wants to learn to accept--and be loved."

NOT-JUNG: THE PROTAGONIST IS TOO WEAK FOR AN ANIMUS FIGURE.

"I'm a Roman. I've been to school; I've studied our great law. I'm like a Spartan. I've also been trained as a soldier. I am efficient, and I'm like a Spartan in my courage and determination. I'm as much up to the battle of life as anyone else is. If I die, I'll die honorably. I've been pushed and I will push."

JUNG: A MASCULINE, WELL-ORGANIZED DESCRIPTION, MORE MILITARY THAN FATHERLY.

"This young man expresses determination, a goal, and little

compassion for those who are not concerned for his goal. He appears to have an ammunition belt across his chest. He may be a revolutionary awaiting the right moment to act for his cause. He may die, he may live, but he will succeed."

JUNG: A MASCULINE, GOAL-ORIENTED, HERO TYPE.

"This lad is in a dilemma. He is trying to plan a future, but it seems hard. He had the options of school, job, military service, etc. He had little guidance, and his dad is a laborer. He does not attend church, as that is for sissies. The future is dim, and quite possibly, it will remain so. He will have a number of jobs, go a couple of years to junior college, have a fair marriage, and accomplish little."

NOT-JUNG: THIS CHARACTER IS TOO WEAK FOR AN ANIMUS FIGURE.

Test Plate 66: The Anima

"This girl has been in love, but could never bring herself to make the final step. There was always something wrong with the man. She is one of the 'righteous,' and cannot give herself freely to another. She believes it important to be proper at every occasion. She feels it is hard to meet people."

NOT-JUNG: HER ALOOFNESS IS FROM WEAKNESS, NOT NUMINOSITY.

"Impressions: a woman who is happy to be a woman. She has known childbirth and various other crises, but has a deep calm. Through experience she has learned a certain simplicity."

JUNG: A STRONG FIGURE, THE IDEAL WOMAN.

"She was the daughter of a mixed marriage between an American G.I. and a Japanese girl, just after World War II. Her life here in America was difficult. She never quite knew who she was--a blend of two cultures. After college she married well, and looked forward with mixed emotions to their first child. Now she is expecting; both happy and sad at the place of her coming child."

NOT-JUNG: THIS FIGURE IS TOO WEAK TO BE AN ANIMA.

"The High Priestess: Purity, Truthfulness."

JUNG: PERFECTION, ASSOCIATION WITH THE NUMINOUS, SUGGESTS THE ANIMA.

"Portrait style picture; no particular story comes to mind, the eyes of the picture are penetrating, almost looking through me."

JUNG: THE POTENCY OF THE STARE SUGGESTS NUMINOSITY.

"Mary had a difficult, turbulent childhood. She wrestled with poverty, and with an alcoholic father who was mean and tyrannical when drunk, but charming and lovable when sober--though he could not keep a job. Her mother slowly became a nagging, complaining drudge, and Mary was glad to escape to college. She finally married a steady young man, and became a serene young mother, though . . ."

NOT-JUNG: MARY IS TOO WEAK A CHARACTER TO BE AN ANIMA.

"Whatever she did, so also did the Mona Lisa and the Sphinx."

JUNG: THE AIR OF MYSTERY SUGGESTS NUMINOSITY.

"'Yin' as the feminine receptive aspect of reality. Fertility, mystery, complementarity. Love, compassion, concern. The cradle of civilization, the yin element as necessary in all things: in some respects dominant or positive; in others negative, but both complementary."

JUNG: LOVING, COMPLEMENTARY, NUMINOUS, ALL ARE ANIMA TRAITS.

"Margaret had never been allowed to do what she felt all the other kids did. Her mother never let her go out, wear clothes like other kids wore, or simply live as she felt that she should be able to. She had never had a date in her whole life and now she asks the question of herself, 'What am I supposed to be?'"

NOT-JUNG: THIS CHARACTER IS TOO WEAK FOR AN ANIMA FIGURE.

"An 'open' lady who appears in a group of friends; that is, she does not feel threatened, but is non-plussed to establish rapport. She is aware that she is quite transparent and vulnerable among people who are more extrovertive, wearing masks with which to impress the rest of the group."

NOT-JUNG: THIS FIGURE IS TOO WEAK TO BE AN ANIMA.

Test Plate 111: The Wise Old Man with Couple

"A lovely young girl was enamored of the handsome young man who cared for her father's chariots and horses. She loved to watch him at the chariot races, when she watched him, tall and virile, driving her father's fastest chariot, and a picked team of horses, to victory. But her father frowned on this love; he wanted her to marry an elderly king of the neighboring kingdom. They planned to run away together, but . . ."

NOT-JUNG: IN JUNGIAN THEORY THE FATHER WOULD NOT DISAPPROVE, AND THE UNION WOULD TAKE PLACE.

"Time past and present; love abiding for evermore. Acceptance is a necessary consequent of all relationships. Mutuality is essential,

a concern that transcends and includes, yet relates and affirms."

JUNG: ALL THREE FIGURES ARE IN AN ATTITUDE OF ACCEPTANCE.

"This picture shows two people making love. The rays from them indicate that love is the source of life. God approves and is giving them an offering of flowers."

JUNG: THE TWO ARE JOINED AND THE NUMINOUS THIRD FIGURE APPROVES.

"The king blessed those who would marry and produce children to become soldiers. The land became secure and large because of his mighty armies."

JUNG: THE THREE HELP EACH OTHER, AND A "DIVINE" CHILD IS BORN OF THE UNION.

"I think this might be prophetic concerning the values of today's morality. The sexual act for its own satisfaction has taken the front seat while a Christ who would put all things in perspective is shunted to femininity and a handful of flowers."

NOT-JUNG: THE COUPLE ARE VALUED NEGATIVELY AND THE THIRD FIGURE IS WEAK AND OPPOSES THEM.

"For years the two had waited, longing and yearning for one another; they daring not to have one another. But finally through patient waiting, plotting, working, he threw down every barrier to their passion; and Father Time finally blesses their union with the flowers of fulfillment and fruition. It was as good as their highest dreams."

JUNG: ALL THREE UNIFY AFTER OVERCOMING BARRIERS.

"Asceticism versus hedonism."

NOT-JUNG: THE THIRD FIGURE IS A HELPER, NOT AN ASCETIC IN JUNGIAN THEORY, AND THE COUPLE ARE MORE THAN TWO HEDONISTS.

"Poor old St. Anthony really got left out!"

NOT-JUNG: THE THIRD FIGURE CANNOT BE LEFT OUT, BUT MUST BE A PART OF THE UNION.

"The two shall be one,' but they cannot be one because there is another--mother, father, former sweetheart--someone wronged who keeps the two from becoming truly one. The perfect glory is broken in spite of the grasping for it."

NOT-JUNG: THE THIRD PERSON IS DISRUPTIVE AND THE TWO DO NOT UNITE.

"The father has been concerned with his son's future. The boy has found a partner with whom he can have a happy and satisfying relationship. The flowers are the father's token gift to a boy who has well pleased him. The future of the marriage is happy, as both are mature, physically, mentally, and emotionally."

JUNG: AFTER STRUGGLE THE THREE FIGURES SUPPORT THE UNITY OF THE COUPLE.

Test Plate 81: The Golden Youth

"The star of Bethlehem leads, alas, not to the great manger, but to facing the angry face of God. Angry, yet strong--who can face It--yet what a prize for him who does. The golden streets of heaven lie beyond a reality that must be faced. The richness of life is grasped by staring down the fearful face and overcoming it."

JUNG: MENTION OF HEROISM, NUMINOSITY, ALLUSION TO CHRIST AND TO GOLD, REWARD TO THE RECIPIENT OF A COMMISSION, ALL FIT JUNG'S THEORY.

"Out of the blackness of my soul, I search for a star. However, I do not feel myself as the bearer of light, for my inward world is still dark."

NOT-JUNG: NO NUMINOSITY IS PRESENT, AND THE HERO DOES NOT EMERGE.

"Knowledge, hope, enlightenment, as one polar aspect of reality, present along with the experience of suffering, fragmentation, and the dark side of things on the other: both are essential aspects of wholeness."

JUNG: GROWTH, THINKING, AND CULTURE ARE MENTIONED, PLUS AN ALMOST HERMAPHRODITIC UNITY.

"Peter was a young artist who had come up the hard way. His father, a hardheaded realist, wanted his son to become a business man, like himself. His mother wanted him to become a priest. But Peter wanted to become an artist, and to paint religious pictures. He married a poor young girl, set up housekeeping with a little studio in the slums, and found a fierce, vibrant young hod-carrier that pleased him with the blaze of his eyes, and the set of his mouth; and began his portrait . . ."

JUNG: NUMINOUS, HEROIC, COMMISSIONARY, AND CHRISTOLOGICAL REFERENCES MAKE THIS CLEARLY JUNGIAN.

"'I curse the day that you were born,' the chief priest is saying to his son, 'Never return to my house again.' The son had just indicated to his father that he did not want to follow his father as priest, and had denounced the god whom his father served."

JUNG: THE YOUTH REJECTS THE COMMISSION TO SERVE DEITY, AND REBELS AGAINST AUTHORITY.

"That star, if it just won't fall off. I keep them where I want them, these men don't have anything over me. I'll never marry one of them. I'll just keep them coming, make them beg, enjoy being a woman for an hour or so, send them away, and laugh at them. See my star! Why does it feel loose again?"

NOT-JUNG: THE WOMAN IS NOT NUMINOUS, BUT MANIPULATIVE AND DESTRUCTIVE.

"The boy described the huge face he had seen in the cave: the bright star, the staring eyes, the long black hair. No one would believe him. He turned and ran away."

NOT-JUNG: WHILE THIS STARTS AS A NUMINOUS APPEARANCE AT AN EARTH-SKY CONNECTOR, THERE IS A WITHDRAWAL RATHER THAN AN ACCEPTANCE OR REJECTION.

"Brainstorm?"

JUNG: THINKING IS A PART OF THIS STAGE'S RELATION TO CULTURE, GROWTH, AND ADVANCE.

"Genghis Khan rides again: the picture strikes me as basically cruel; the look in the eyes, etc., appears to be almost bestial. I can almost see a human figure imprisoned in the star on his forehead."

NOT-JUNG: THE FIGURE IS MORE POWERFUL THAN NUMINOUS, CONFINING RATHER THAN COMMISSIONING.

"Looks like a close-up view of a Russian girl riding a motorcycle; hair flying, determined."

NOT-JUNG: THERE IS NO NUMINOSITY, NOR STATEMENT OF A COMMISSION.

Test Plate 871: Mandala Archetypes

"The struggle between masculine and feminine identity. It appears as frustrating as the snake with a hold on its tail, or arrows with feathers at both ends and no points."

NOT-JUNG: THE CONFLICTS IN BOTH SYMBOLS ARE UNRESOLVED.

"The union-of-opposites; hermetic instruction in the secrets of alchemy by a hermaphrodite, but the woman side would be a better instructor than the man side."

JUNG: THE STRESS IS ON THE UNITY OF OPPOSITES, SECRETS OF PERFECTION,

AND ACCEPTANCE OF OPPOSITENESS.

"The Teacher and the Word. The Word being the inclusiveness of the circle, all aspects of reality by directions in all ways and dimensions. The end is in the beginning, the past and future are within the present."

JUNG: THE CAPITALIZATION OF "THE WORD" SUGGESTS THE IDENTIFICATION OF THE TEACHER WITH CHRIST, AND THE PERFECTION OF THE MANDALA IS MENTIONED.

"This is the age of chivalry and honor. I'm a man, sure I am. Oh, sometimes I feel like a woman. But, 'Be a man,' that's what they say, and they're right. And yet, why is such insistence on masculinity giving me no more satisfaction? Why don't I feel like myself? Are flowers only to be given to women? Can't I enjoy them too?"

NOT-JUNG: THE STRESS IS ON UNRESOLVED CONFLICT.

"'And they shall be one flesh.' Division and disharmony shall cease, 'the lion shall lie down by the lamb,' and nature shall return to unity. The knight and the maiden shall be one, and the serpent--ever present--shall not divide them, but seek his own consumation."

JUNG: THE UNITY OF OPPOSITES IS MENTIONED FOR BOTH SYMBOLS.

"Ambivalence: that which draws us into two opposing directions at once; man or woman, weak or strong, positive or negative. But with the help of the magical wand and the sorcerer's wheel we can find the direction to go or the persons to be at any given time--pure delusion!"

NOT-JUNG: THE STATED IMPOSSIBILITY OF SYNTHESIS OF OPPOSITES MAKES THIS AGAINST THE JUNGIAN POSITION.

"This picture shows a class lecture on metaphysics and mystics. The instructor is dressed half as a man and half as a woman to illustrate

that the subject is both tender and strong."

JUNG: A "HIGHER TYPE" UNIFIES THE OPPOSITES.

"Gwendolyn had been brought up in a castle, to be a lady. She was a lovely girl, with flowing golden hair and large violet eyes. But her heart was not lady-like: inside her was the heart of a lion. She would rather practice riding and jousting than to sew or embroider. One day, at the jousting tournament, she came incognito, dressed in borrowed armor, to joust in the matches. She won several matches; then, was completely outmatched by a huge stranger in armor, who knocked her off her horse. Her helmet flew off, revealing her long, golden hair."

NOT-JUNG: THE STORY CONTAINS ONLY UNRESOLVED CONFLICT.

"The man-woman lifted its arm to the snake and commanded attention to the plight of the people."

JUNG: A UNIFIED CREATURE IS BRINGING ABOUT A NUMINOUS SOLUTION.

Test Plate 742: Archetypes of Immortality

"Life is done. The grave has been dug, and the body planted. Nothing that was said by, or to, the woman can be taken back. In her after-life she feels guilt for many things, and her family and friends feel, also, much guilt. But all is said and done!"

NOT-JUNG: THE DEATH IS FINAL, WITHOUT CHANGE OR POSITIVENESS.

"Immortality: the cycle of life unto life."

JUNG: LIFE AND IMMORTALITY ARE STRESSED.

"A woman was overwhelmed and frightened, as a child, of sexuality; she is frozen and does not feel her body and its eros; life

will be rootless and will not flower."

NOT-JUNG: THERE IS NO NEWNESS, POSITIVE FEELING, NOR REBIRTH.

"Symbolic of death-resurrection."

JUNG: THIS REFERS TO RESURRECTION, WHICH MAY EVEN IMPLY PERSONALITY.

"Life is hard. The way things have grown up around one make it difficult, if not impossible, to be free. There is little hope for this person, because she is looking at the problems and does not want to look at a way out."

NOT-JUNG: THERE IS NO INDICATION OF CHANGE, NOR POSITIVE FEELING.

"Death and Life: hope seems to come through like the tree which passes through its season of inertness and death only to spring alive again in the Spring; man may find this same renewal on the other side of his inertness and death."

JUNG: REBIRTH IN HUMANS IS PERSONAL, BUT LIKENED TO THE "FOOD CHAIN."

"Life out of death through the omnipresence of vegetation from blood (life) sacrificed in death. The 'Psychological Son' is more ultimate than the vegetation (except in the South Seas). In the Koran, mankind is described as 'clots of blood.'"

JUNG: IMMORTALITY IS STRESSED BOTH THROUGH THE "FOOD CHAIN" AND PERSONALLY.

"A tree feeding off the life-giving properties of a corpse. Rather expensive fertilizer, I would say."

NOT-JUNG: AS THE CORPSE DOES NOT SHARE IN THE LIFE GIVEN TO THE TREE, IN A PERSONAL SENSE, THIS IS NON-JUNGAN.

"I have been in a maelstrom of social and professional expectations. I have a week of respite before beginning teaching the next semester. ~~I am in Apple Valley to enjoy nature: the sun, the wind, the~~

'desertness' and my being incognito among human beings. The tree symbolizes my faith in the nature of the reality in which I find myself: rootedness in a barren environment; growth, blossoms, fruit."

JUNG: THE EFFECTS OF A CHANGE IN LOCALITY CONSTITUTE A REBIRTH.

"An Egyptian has been embalmed. The community is quiet, contemplative. It remembers his life. By his death it is caused to think of life after death. He is beautifully embalmed. People are appreciative of this beauty, and yet below the compliments to the family about the beauty, remains an uneasiness that this may not be reality."

NOT-JUNG: UNEASINESS HERE COMES FROM CONSIDERING DEATH AS FINAL BEAUTY.

Test Plate 94: Archetypal Multiplicity

"Many faces; some happy, some sad: life."

NOT-JUNG: NEITHER UNIFICATION NOR FRAGMENTATION IS STRESSED.

"Fantasy: fun, clowning, closeness, variety; really people in all their individuality finding an interest and excitement in being with each other. Pathos, and sadness are also represented, as is mystery . . ."

JUNG: UNITY IS HAD FROM INDIVIDUALS ENJOYING EACH OTHER'S COMPANY.

"In his dream he saw faces laughing at his plight. The haze separated them from his touch and voice so that he felt helpless. He knew he would awaken covered with sweat and frightened."

JUNG: FRAGMENTATION OCCURS WHEN THIS IS DESCRIBED NEGATIVELY.

"The young man and his wife lived in a cottage with a high hedge of thorns surrounding it. But the townspeople were curious about

these two strangers, and would give them no privacy. Night and day, people of all ages were peering through the hedge; all kinds of expressions on their faces, disapproving, laughing, raucous, curious. . ."

JUNG: A NEGATIVE SITUATION THREATENS INDIVIDUALITY.

"I am reminded of the theater. All the people are wearing masks. Some are pleasant, some sad, some inviting, some rejecting. Some day, some of the people will stop wearing masks and allow their real selves to come through. This will be only a few, however, and most will wear their masks, always afraid to expose themselves."

NOT-JUNG: THE NEGATIVE DESCRIPTION INCLUDES A POSITIVE OUTCOME.

"The face in the crowd. Somewhere I am in the crowd; where? Who? Why? Others are there, all oblivious to each other except superficially. I annoy them, not knowing them, afraid to share their emotions. Some laugh, cry--sorrow, grief, no continuity--all alone."

JUNG: THIS IS DESCRIBED NEGATIVELY WITH A NEGATIVE OUTCOME.

"This picture shows a number of souls in the after-life. Some think they are in heaven, and thus show happy smiles; others think they are in hell, and show grief and pain.

NOT-JUNG: THERE MUST BE A POSITIVE OR NEGATIVE CONCLUSION TO FIT JUNGIAN THEORY.

"Say now, aren't we having a ball. They thought they had a good time at their party Thursday. They haven't seen anything. When we get together we have a ball. Have you tried mixing vodka that new way? That's really living."

NOT-JUNG: THE NEGATIVE AND POSITIVE ASPECTS ARE NOT SUFFICIENTLY CLEAR-CUT FOR A JUNGIAN INTERPRETATION.

"Face masks and hair patterns."

NOT-JUNG: THERE MUST BE A POSITIVE OR NEGATIVE DESCRIPTION TO BEGIN TO MEET JUNGIAN CATEGORIES.

"We are involved, but with whom? The lines are not clear.

We are happy when we are with 'The Group,' but who are we, and who am I? The masks are not real, and I would like to take off some of the masks."

JUNG: SEPARATE FIGURES ARE ORGANIZED INTO A WHOLE, "THE GROUP."

APPENDIX C

TEST INSTRUCTIONS AND BIOGRAPHICAL INFORMATION SHEET

PLEASE DO NOT IDENTIFY YOURSELF BY NAME

You will be shown eleven drawings similar to the sample now on view. You will also be given some lists of stories and descriptions that persons like yourself have told to guess at what the pictures are trying to say. Make a mark by one story or description you think most accurately reveals what the artist meant each drawing to say. There are no entirely wrong answers, so just match the stories with the drawings the way you think they best go.

1. Sex: Male_____Female_____
 2. Age_____
 3. Student_____Unmarried_____Married_____Widowed_____Divorced_____
 4. Number of children_____
 5. Employment:
 6. Level of formal education:
 7. Major fields of interest and leisure-time activities:
 8. Name any books or authors you have read in the field of psychology:
 9. Which picture and story was the most interesting to you? Number_____
 10. Which drawing was the most difficult to find a suitable story for?
Number_____
 11. 1 2 3 4 5 6 7 8 9 10 11

- (Instructions for question 11. will be given verbally at the end of the test.)
12. Your religious preference_____
Are you currently active?_____

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